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Concepts of Amplification in Rhetorical Theory.

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CONCEPTS OF AMPLIFICATION

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ABSTRACT

The purpose of this investigation is to examine the major concepts of amplification which have developed throughout the history of rhetoric. The study attempts to locate, abstract, define, analyze, and synthesize existing notions of rhetorical amplification.

The study consists of an examination of the rhetorics of four historical phases: 1) Greek and Roman rhetoric from 500 B.C. until 100 A.D.; 2) medieval theories of discourse from the second until the sixteenth centuries; 3) English rhetorics from about 1550 until 1828; and 4) American theories of the eighteenth, nineteenth, and twentieth centuries.

Throughout the history of rhetorical theory, amplification has assumed an important role. Paralleling the beginnings of a written theory of discourse, Greek rhetoricians developed concepts of magnification. Classical amplification, called auxesis, is an audience centered notion which attempts to increase the hearers' opinion regarding the importance of an idea. The goal is evaluation in which the orator seeks to intensify the significance of his arguments.

During the sophistics, peribola became the primary concept of amplification. Here, a speaker's purpose is ornamentation. When amplifying by peribola, a speaker is encouraged to seize an idea, completely encircle it, and decorate it with all possible figures or style.

In the Middle Ages rhetoricians advised speakers to seek completeness as a goal of oratory. Amplification, also known as dilation, concerned the complete development of a topic through commonplaces. Length continued as the result of amplification until Loyola and Erasmus reestablished intensity in magnification.

English rhetoricians incorporated ancient principles of amplification into the canons of style, invention, and organization. From the sixteenth until the mid eighteenth centuries, magnification assumed a significant function in rhetoric; however, afterwards, it received less attention.

American writers were probably influenced by the decline of attention, and they continued the pattern. Even among those writers who discussed amplification, only a few seemed to understand the concept. With the decline, confusion prevailed.

Therefore, the main concept of amplification has been auxesis. Except for medieval treatises, magnification generally involves intensity rather than length. However,

at least eight separate notions of amplification have achieved recognition: 1) auxesis, 2) dilation, 3) peribola, 4) deification, 5) emotional magnification, 6) amplification through energetic language, 7) composition as magnification, and 8) psychological intensity.

Furthermore, amplification has not been confined to one canon. The concept has functioned in invention, style, and organization. However, the principles are similar. Comparison has provided the basic tool for amplification.

Even though Aristotle maintained the most systematic notion of amplification, Quintilian probably exerted the greatest influence. Other sources are the Rhetorica ad C. Herennium and Cicero's works.

Amplification has not been confined to any particular type of oratory. Even though Greek writers associated it with epideictic discourse, other rhetoricians considered it necessary in deliberative and forensic speaking.

CHAPTER I

INTRODUCTION

Concepts of amplification have assumed an important function throughout the history of rhetorical theory. Plato attributes a knowledge of amplification to Tisias who taught oratory in the fifth century B.C.,[1] and Kenneth Burke, a contemporary theorist, still considers amplification an integral part of rhetoric. In his Rhetoric of Motives, Burke states:

> Of all rhetorical devices, the most thoroughgoing is amplification (Greek, auxesis). It seems to cover a wide range of meanings, since one can amplify by extension, by intensification, and by dignification.[2]

Throughout the development of rhetoric, many theoretical aspects have matured and declined during particular historical phases; however, amplification has undergone a continuous, although somewhat changing, evolution from the fifth century B.C. to the present. Whereas the enthymeme, status, certain

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[1]Plato, Phaedrus, trans. B. Jowett (in Dialogues of Plato, Oxford: Clarendon Press, 1871), p. 270.

[2]Kenneth Burke, A Grammar of Motives and A Rhetoric of Motives (Cleveland: World Publishing Company, 1962), p. 593.

inventive topics, and other notions assume importance only in certain historical periods, amplification has maintained a permanent existence for well over two thousand years.

Purpose

The purpose of this investigation is to examine the major concepts of amplification which have developed throughout the history of rhetorical theory. The study attempts to locate, abstract, define, analyze, compare, and synthesize existing notions of rhetorical amplification.

Since there are numerous concepts regarding amplification, it seems necessary to define the term in its broadest sense. Rhetorical amplification undoubtedly implies expansion. In fact, this expansion can assume two forms. First, it can refer to an increase in the length of the discourse. Second, it may magnify or increase an audience's opinion of the importance of a subject. Even though amplification may take either of these forms, it is best defined upon a two dimensional level. Certain concepts of amplification attempt to increase the hearers' opinion of a subject along a vertical level; other notions try to lengthen a discourse along a horizontal plane. If amplification adds importance and intensity, it is vertical. If

it increases length, it is horizontal. Therefore, an illustrative scale would place magnify and minimize as vertical opposites. Magnify represents an increase in the importance of a subject, and minimize signifies a decrease in importance. Copious and brief indicate the horizontal poles. Copiousness represents complete elaboration which increases length in discourse, and brevity decreases length. Almost all concepts of amplification can be placed within the scope of magnify-minimize or copious-brief. Most rhetoricians indicate that the two dimensions operate independently.

Similar Studies

Usually, investigations in the field of rhetorical theory follow one of three approaches. First, some researchers have examined the speech theory of an individual writer. Ray Nadeau's study of Thomas Farnaby's Index Rhetoricus follows this pattern.[3] Second, other scholars treat the development of the entire scope of rhetoric during a historical period. William Sandford's study of English

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[3]Ray Nadeau, "The Index Rhetoricus of Thomas Farnaby" (unpublished doctor's thesis, University of Michigan, Ann Arbor, 1950).

theories of public address from 1530 to 1828 is an investigation of this nature.[4] Third, several writers have traced the evolution of a particular concept throughout the entire development of rhetorical theory.

The subject of this investigation falls within the third category, since it concerns the development of amplification throughout speech theory. Even though this study does not draw from any of the following, several writers have employed a similar methodology while examining ethos,[5] organization,[6] narration,[7] delivery,[8]

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[4]William P. Sandford, English Theories of Public Address (Columbus: Harold L. Hedrick, 1965).

[5]William M. Sattler, "Conceptions of Ethos in Rhetoric" (unpublished doctor's thesis, Northwestern University, Evanston, Illinois, 1942).

[6]Elnora Carrino, "Conceptions of Dispositio in Ancient Rhetoric" (unpublished doctor's thesis, University of Michigan, Ann Arbor, 1959).

[7]Dena M. Faires, "The Concept of Narration in Public Speaking" (unpublished doctor's thesis, Northwestern University, Evanston, Illinois, 1948).

[8]Charles P. Green, "Conceptions of Rhetorical Delivery" (unpublished doctor's thesis, Northwestern University, Evanston, Illinois, 1948).

illustration,[9] and the enthymeme.[10]

Plan of the Investigation

In order to accomplish the purpose of this study, the following chapter division has been designed. Chapter I, an introduction, sets forth the purpose of the study, the methodology, and the source material.

Chapter II, "Classical Rhetoric," traces certain concepts from the fifth century B.C. through the second century A. D. Ancient notions of amplification exist in the works of the early sophists, the Rhetorica ad Alexandrum, Plato's dialogues, the writings of Isocrates, Aristotle's Rhetoric, the Rhetorica ad C. Herennium, Cicero's works, De Inventione, De Oratore, De Partitione Oratoria, Orator, Brutus, and Topica, Quintilian's Institutio Oratoria, and On the Sublime.

The third chapter, "Medieval Rhetoric," examines the concept during the Middle Ages, approximately 200 to

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[9]Vernon Lyle Taylor, "The Conception of Illustration in Rhetorical Theory" (unpublished doctor's thesis, Northwestern University, Evanston, Illinois, 1959).

[10]James Howard McBurney, "The Place of the Enthymeme in Rhetorical Theory" (unpublished doctor's thesis, University of Michigan, Ann Arbor, 1935).

1550 A.D. During this period, amplification can be traced through the early Progymnasmata of writers such as Aphthonius and Hermogenes, in the works of encyclopedists like Capella, Fortunatianus, Cassiodorus, and Isidore of Seville, through the teaching of the ars dictaminis, ars poetiques, and ars praedicandi, and finally through Loyola's Spiritual Exercises and Erasmus' On Copia of Words and Ideas.

Chapter IV, "English Rhetorics 1544-1850," considers amplification from Peter Ramus to Richard Whately with emphasis upon its English development. The important works of the period considered are Richard Sherry's A Treatise of Schemes and Tropes, Thomas Wilson's The Arte of Rhetorique, Henry Peacham's The Garden of Eloquence, Francis Bacon's The Advancement of Learning, Thomas Farnaby's Index Rhetoricus, Thomas Blount's The Academie of Eloquence, Obadiah Walker's Some Instructions Concerning the Art of Oratory, John Lawson's Lectures Concerning Oratory, John Ward's A System of Oratory, George Campbell's The Philosophy of Rhetoric, Joseph Priestley's Lectures on Oratory and Criticism, Hugh Blair's Lectures on Rhetoric and Belles Lettres, and Whately's rhetoric.

The fifth chapter centers around the development of amplification concepts in America. Here, analysis follows

two patterns. First, amplification is examined in the growth of American rhetoric. Second, popular speech texts are considered to determine the contemporary status of rhetorical amplification. The early American writings on rhetoric consist of John Quincy Adam's Lectures on Rhetoric and Oratory, Edward T. Channing's Lectures Read to the Seniors in Harvard College, John Bascom's The Philosophy of Rhetoric, Henry N. Day's The Art of Discourse, Ebenezer Porter's Lectures on Eloquency and Style, Alexander Bain's On Teaching English, Chauncey Allen Goodrich's lectures on rhetoric, John Witherspoon's Lectures on Eloquence, A. E. Phillips's Effective Speaking, Charles H. Woolbert's The Fundamentals of Speech, John F. Genung's Practical Elements of Rhetoric and Working Principles of Rhetoric, James A. Winans' Public Speaking, and other works. The speech texts examined are Andrew Thomas Weaver's Speech: Forms and Principles, A. Craig Baird and Franklin H. Knower's General Speech, Donald C. Bryant and Karl R. Wallace's Fundamentals of Public Speaking, Charles T. Brown's Introduction to Speech, Giles W. Gray and Waldo W. Braden's Public Speaking: Principles and Practices, William N. Brigance's Speech Composition, Lionel Crocker's Public Speaking for College Students, Jon Eisenson's Basic Speech, Oliver, Cortright, and Hager's The

New Training for Effective Speech, James H. McBurney and Ernest J. Wrage's The Art of Good Speech, Keith R. St. Onge's Creative Speech, Elizabeth G. Andersch and Lorin C. Staats' Speech for Everyday Use, John F. Wilson and Carroll Arnold's Public Speaking as a Liberal Art, Winston L. Brembeck and William S. Howell's Persuasion: A Means of Social Control, and Alan H. Monroe's Principles and Types of Speech. These texts probably provide an adequate representation of contemporary speech theory concerning the concept of amplification.

Chapter VI, a conclusion, summarizes the study and draws certain observations from the earlier investigation. Whereas the other chapters trace the development of amplification throughout the history of rhetorical theory, Chapter VI classifies various conceptions of amplification without regard to historical periods. Furthermore, this chapter offers suggestions to speech theorists and teachers concerning their use of amplification and means of improving its treatment.

CHAPTER II

CLASSICAL RHETORIC

Almost parallel with the early development of rhetorical theory, the ancients formulated certain concepts of amplification. However, like many other principles of oral discourse, magnification soon underwent a distinct evolution in meaning and application. During the classical period of Greek and Roman history, the concept made several shifts ranging from a theory of amplification almost entirely dependent upon style to a notion which placed it under the process of invention. The development of magnification can be clearly observed in the teachings of the early sophists, the Rhetorica ad Alexandrum, Aristotle's Rhetoric, the Rhetorica ad C. Herennium, Cicero's works, Longinus' On the Sublime, and Quintilian's Institutio Oratoria.

A clear understanding of the various meanings for amplification depends upon a knowledge of the actual Greek and Latin terms employed to express the concepts. Greek rhetoricians primarily use auxesis (αυξησις) for magnification; however, peribola (περιβολη) is sometimes

applicable. Generally, auxesis expresses the notion of growth. Even though no English words completely express auxesis, the terms amplify, magnify, grow, increase, and exaggerate are somewhat accurate.[1] Classical writers employ auxesis when referring to the heightening of a theme, and they use the term to express the intensity of a subject rather than the extensiveness of its treatment.[2] Auxesis, therefore, refers to the hearers' attitude toward the importance of the topic rather than any notion regarding the length or stylistic elaboration of a discourse.

Comparatively few rhetoricians employ peribola. Whereas auxesis implies intensity, peribola definitely means extensiveness. Peribola is normally associated with a covering or garment, and in rhetoric it refers to length, completeness, and stylistic ornamentation.[3] One Greek translator defines peribola in the following statement:

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[1]Henry G. Liddel and Robert Scott, A Greek-English Lexicon, ed. Henry S. Jones (second edition; Oxford: Clarendon Press, 1940), I, 277.

[2]Herbert W. Hilderbrandt, "Amplification in a Rhetoric on Style," Southern Speech Journal, XXX (Summer, 1965), 297-299.

[3]Liddel and Scott, op. cit., II, 1369-1370.

> When the main statement is held up while the speaker swings round the circle, collecting every possible illustration or circumstance, positive and negative, and then resumes the thread, that is technically "peribletic."[4]

Amplifico and circumductio are the Latin terms employed by Roman rhetoricians for amplification. Amplifico, the most common word, is closely related to the English amplify, extend, strengthen, and increase. Rhetorically, the term means "to place a subject in some way in a clearer light, to make its importance or insignificance more conspicuous, to dilate upon, enlarge, to augment or diminish."[5] Circumductio expresses the extending or expanding of a thought.[6] Even though both Latin terms imply similar meanings, they are frequently used to refer to enlargement of an intensive and an extensive nature. Therefore amplifico and circumductio can mean auxesis, peribola, or dilation depending upon the intent of the author.

One important aspect of the Greek and Latin words for

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[4]Philostratus, The Lives of the Sophists, trans. Wilmer Cave Wright (Loeb Classical Library, London: University of Oxford Press, 1922), pp. 572-573.

[5]Ethan Allen Andrews, A Copious and Critical Latin-English Lexicon (New York: Harper and Brothers, 1853), p. 98.

[6]Ibid., p. 278.

amplification is that they imply magnification and diminution. Whereas amplification is sometimes associated with enlargement, the ancients thought of the opposite as well. However, the process of minimizing is accomplished by amplifying unfavorable qualities while ignoring positive traits.

Early Greek Concepts of Amplification

Existing evidence indicates that Corax and Tisias prepared the first treatises on rhetoric during the fifth century B.C. Along with these first handbooks on persuasion, the concept of amplification arose.[7] Tisias probably recorded the first theory of magnification since Plato attributes a knowledge of the notion to him in the Phaedrus. In the dialogue Socrates states: ". . . Tisias . . . by force of argument makes the little appear great and the great little."[8]

The sophists, a group of traveling teachers who lectured on rhetoric, maintained several concepts of

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[7]Bromley Smith, "Theodorus of Byzantium: Word-Smith," Quarterly Journal of Speech, XIV (February, 1928), 80.

[8]Plato, Phaedrus, trans. B. Jowett (in Dialogues of Plato, Oxford: Clarendon Press, 1871), p. 270.

amplification. However, sophistic oratory often sought applause rather than persuasion, and these teachers usually concentrated on style and emotional appeals while neglecting other important aspects of their art.[9] To the sophists, amplification was primarily stylistic decoration. "Instead of marking a stage of progress, it often merely dwells on a picture, or elaborates a truism, or acts out a mood."[10] Among the early sophists, Gorgias, Protagoras, Theophrastus, and Phaedrus maintained concepts of magnification.

Gorgias, one of the best known lecturers, conceived of amplification both intensively and extensively. In the Brutus Cicero states that "particularly in praise or in censure of given things . . . [Gorgias] held that it was the peculiar function of oratory to magnify a thing by praise, or again by disparagement to belittle it."[11] According to George Kennedy, "Gorgias' technique . . . enabled him to spin out a speech to any length appropriate

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[9]George Kennedy, The Art of Persuasion in Greece (Princeton: Princeton University Press, 1963), pp. 14-15.

[10]Charles Sears Baldwin, Medieval Rhetoric and Poetic (Gloucester, Mass.: Peter Smith, 1959), p. 17.

[11]Cicero, Brutus, trans. G. L. Henrickson (pub. with Orator, Loeb Classical Library, Cambridge: Harvard University Press, 1939), 12.47.

for persuasion at the moment, partly by a logical exhaustion of the subject."[12] In Plato's Gorgias Socrates asks: "Will you keep your promise and answer shortly the questions which are asked of you?" Then Gorgias answers: "Some answers, Socrates, are of necessity longer; but I will do my best to make them as short as possible; for a part of my profession is that I can be as short as any one."[13] Since Gorgias was a well known teacher of rhetoric, many of his students undoubtedly accepted one if not both of these notions of amplification.[14]

Protagoras of Abdera is also credited with lectures on magnification.[15] Cicero claims that Protagoras was among the first to "furnish discussions of certain large general subjects such as we now call commonplaces."[16] This sophist believed that these common topics could be employed to expand a particular subject in importance and length.

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[12]Kennedy, op. cit., pp. 62-63.

[13]Plato, Gorgias, trans. B. Jowett (In Dialogues of Plato, Oxford: Clarendon Press, 1871), p. 507.

[14]Bromley Smith, "Gorgias: A Study of Oratorical Style," Quarterly Journal of Speech, VII (November, 1921), 337.

[15]R. C. Jebb, The Attic Orators (New York: Russel and Russel, 1962), I, cxiii.

[16]Cicero, Brutus, 12.47.

Untersteiner's discussion of the sophists indicates that Protagoras' lost works, Antilogiae and Eristic Art, advanced this opinion.[17]

Theophrastus' extant writings, Characters and On Style, mention six categories of amplification. From all indications, Theophrastus' concept was similar to that contained in Quintilian's Institutio Oratoria. Since Quintilian's notion of amplification mainly concerns stylistic elaboration, Theophrastus' categories probably represent the extensive rather than the intensive view of magnification.[18]

Plato's dialogues contend that Phaedrus also had a concept of amplification. In the Phaedrus Socrates says:

> . . . I thought . . . that he repeated himself two or three times, either from want of words or from want of pains; and also, he appeared to me ostentatiously to exult in showing how well he could say the same thing two or three ways.[19]

Phaedrus answered:

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[17]Mario Untersteiner, The Sophists, trans. Kathleen Freeman (Oxford: Basil Blackwell, 1954), p. 29.

[18]Kennedy, op. cit., pp. 277-78; see Quintilian, Institutio Oratoria, trans, H. E. Butler (Loeb Classical Library, Cambridge: Harvard University Press, 1963), 8.4.3.

[19]Plato, Phaedrus, p. 240.

> . . . nonsense, Socrates; what you call repetition was the . . . merit of the speech; for he omitted no topic of which the subject rightly allowed, and I do not think that any one could have spoken better or more exhaustively.[20]

Here, Phaedrus discusses Lysias' amplification of the virtues of the non-lover. From all appearance, Phaedrus thought that magnification raised the importance of the subject as well as extended its length.

Isocrates, an associate of the sophists, must have taught methods of amplification in his school of rhetoric since he is credited with employing it to great effect. In his Lives of the Sophists, Philostratus states:

> The Siren which stands on the tomb of Isocrates the sophist . . . testifies to the man's persuasive charm; which he combined with the conventions and customs of rhetoric. For though he was not the inventor of clauses that exactly balance, antitheses, and similar things , . . . he employed those devices with great skill. He also paid great attention to rhetorical amplification, rhythm, structure, and a striking effect.[21]

Isocrates' Against the Sophists also expresses a knowledge of magnification.[22]

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[20] Ibid.,

[21] Philostratus, op. cit., pp. 52-53.

[22] Isocrates, Against the Sophists, trans. George Norlin (in Writings: Loeb Classical Library, London: William Heinemann Ltd., 1928), II, 169-173.

Regardless of the scarcity of information concerning amplification during the early Greek development of rhetoric, enough data exists to confirm the presence of several concepts of magnification. Evidence indicates that it followed the trends of most sophistic discourse. Even though it was probably closely related to peribola, certain teachers including Tisias, Gorgias, and Protagoras recognized an amplification, like auxesis, which magnified the intensity of an idea. During the height of classical development, rhetoricians usually followed Tisias, Gorgias, and Protagoras in accepting intensity as the major part of amplification. It was not until the Second Sophistic that writers recognized and emphasized the aspects of magnification associated with stylistic ornamentation.

Rhetorica ad Alexandrum

The Rhetorica ad Alexandrum is a fourth century treatise often attributed to Aristotle; however, the handbook was probably written by Anaximenes of Lampracus, a contemporary of Theophrastus.[23] The Ad Alexandrum is particularly

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[23]Kennedy, op. cit., p. 12.

significant since it provides the first complete theory of amplification. Since most authorities agree that the rhetoric is typical of its period, it should provide a representative account of magnification in the early fourth century B.C.[24]

Along with a discussion of the three types of oratory -- deliberative, forensic, and epideictic -- the Ad Alexandrum introduces the notion of commonplaces. Since the commonplaces form a branch of the topics, the association has provided a source of confusion for many students. Traditionally, the distinction has rested on the number of subjects to which a particular topic applies. If it has universal usefulness, the name commonplace has been adopted. When a topic seems limited to a few matters, it has been classified as a special topic. Overriding both of these distinctions, all topics have been considered tools for the invention and credence of arguments. However, this traditional conception seems to be in error. Charles Sears Baldwin provides a more reasonable explanation. According to Baldwin, topics can be employed for either invention or

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[24]Rhetorica ad Alexandrum, trans. E. S. Forster, (Vol. XI of The Works of Aristotle, ed. W. D. Ross; Oxford: Clarendon Press, 1924), preface, n.p.

amplification. This notion, taken from Hermogenes, suggests that all topics are suitable for the establishment of credence; however, fewer are useful in magnifying a subject after its credibility has been secured.

> The so called commonplace is the amplification of a thing admitted, of demonstrations already made. For in this we are no longer investigating whether so-and-so was a robber of temples, whether such-another was a chieftain, but how we shall amplify the demonstrated fact. It is called common-place because it is applicable to every temple-robber and to every chieftain.[25]

Among the commonplaces, the Ad Alexandrum includes the just, the lawful, the expedient, the honorable, the pleasant, the similar, and amplification and minimization.[26] Even though they are all called commonplaces, the Ad Alexandrum admits that some apply more appropriately to particular branches of oratory. The author states: ". . . amplification and minimization are necessarily useful in all kinds of oratory, but most use of them in eulogy and vituperation [epideictic speaking]."[27]

The Ad Alexandrum clearly distinguishes between the place of magnification in eulogistic and vituperative

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[25] Baldwin, op. cit., pp. 28-29.

[26] Rhetorica ad Alexandrum, 142b37 ff.

[27] Ibid.

speaking:

> . . . the eulogistic kind is the amplification of creditable purposes, deeds, and words, and the attribution of qualities which do not exist; while the vituperative kind is the opposite of this and consists in the minimizing of creditable qualities and the amplification of those which are discreditable.[28]

Furthermore, the author presents eight means for amplifying epideictic speeches. (1) Magnification may be accomplished by "showing . . . that many good or bad results have been caused by a certain person's actions."[29] (2) Amplification results from the introduction of

> a judgement already passed -- a favourable one, if you are eulogizing, and an unfavourable one, if you are censuring -- and then set side by side with it what you have to say and compare the two together, making as much as possible of your own opinion and as little as possible of the other judgement.[30]

(3) By comparison a speaker may contrast the importance of his subject with the least topic under the same category. The Ad Alexandrum uses the illustration of an individual of average height compared to an unusually short person. As a result, the average man appears tall.[31] (4) Contraries

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[28] Ibid., 1425b35 ff.

[29] Ibid., 1426a22 ff.

[30] Ibid.

[31] Ibid.

provide an additional source of amplification. The opposite of something regarded as a great good "will appear to be a great evil, and similarly, if a thing is considered to be a great evil, its contrary, . . . will appear to be a great good."[32] (5) The intention behind an action provides amplification.

> You can magnify good and bad actions by showing that the doer of them acted intentionally, proving that he had long premeditated doing them, that he purposes to do them often, that he did them over a long period, that no one else ever tried to do them, that he acted in company with others whom no one else ever acted, of following those whom no one else ever followed, or that he acted wittingly or disignedly, and that we should be fortunate, or unfortunate, if we all did as he did.[33]

(6) Another means of amplifying is by continually raising parallels. The Ad Alexandrum illustrates this method as follows: "If a man cares for his friends, it is natural to suppose that he honours his parents, and he who honours his parents will also desire to benefit his fatherland."[34] Similar conjectures are later presented: "Yet one who at this early age became so great a philosopher, if he had been older would have advanced yet further."[35] (7) The

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[32] Ibid.

[33] Ibid.

[34] Ibid.

[35] Ibid., 1441a33 ff.

organization of a topic can cause amplification. The Ad Alexandrum declares: "You must also examine the topic on which you are speaking and see whether it appears to have more weight when divided into parts or when treated as a whole."[36] (8) A final resource involves the general rule that minimization occurs when the orator follows the procedures opposite to those prescribed for magnification.[37] However, the Ad Alexandrum mentions that the highest form of minimizing is achieved by showing that "a man's action has produced no result at all, or, if that is impossible, only the smallest and most insignificant results."[38] Even though these eight means of amplification are most useful in epideictic discourse, they may be employed in all types of speaking.

Amplification also provides an effective tool for argumentation. Anticipation, a device frequently employed in forensic oratory, allows a speaker to magnify his proofs while destroying an opponent's arguments. The author of Ad Alexandrum states:

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[36] Ibid., 1426a22 ff.

[37] Ibid.

[38] Ibid.

> Anticipation is the method by which you anticipate and demolish the objections which can be brought against your speech. You must minimize the arguments of your opponents and amplify your own. . . . You must set a single argument against another when yours is the stronger, and several against several and one against many and many against one, using every possible contrast, and magnify your own arguments and weaken and minimize those of your adversaries.[39]

The name, anticipation, also involves consideration of those arguments which an opponent is "likely to bring forward."[40]

A close examination of the Ad Alexandrum's eight methods of amplifying indicates that comparison is the primary tool for magnification. Four of the suggested procedures depend upon the contrasting of a subject with a closely related topic to illustrate the superiority of the greater. Even though the Ad Alexandrum devotes little time to a discussion of comparison, later classical rhetoricians treat it as the heart of amplification.

The Rhetorica ad Alexandrum gives the first sign that magnification is associated with arrangement. Two suggestions link the two together. First, the author advises the orator to employ amplification after the statement of proof. This follows from the idea that magnification must

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[39] Ibid., 1439b3 ff.

[40] Ibid., 1443a5 ff.

come after the establishment of credibility. Second, The Ad Alexandrum mentions that the conclusion provides a suitable place to amplify the importance of the proofs.[41]

Therefore, the Rhetorica ad Alexandrum recognizes the concept of amplification associated with auxesis. For magnification increases or decreases the intensity of a statement which has previously been demonstrated as creditable. When the author discusses style and enlargement, he distinguishes nicely between stylistic ornamentation, length, and auxesis.

Aristotle's Rhetoric

Aristotle's Rhetoric, probably written in the latter part of the fourth century B.C., is undoubtedly the most influential work on the subject. Like the Rhetorica ad Alexandrum, the Rhetoric presents a complete concept of amplification.

Through a comparison of Aristotle's Rhetoric and Poetics, Baldwin illustrates the place of amplification in both treatises. "Poetry suggests in a flash; oratory iterates and enlarges. The one is intensive; the other,

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[41] Ibid., 1445a30 ff.

extensive. The one is compressed; the other, cumulative."[42]

Like the Rhetorica ad Alexandrum, Aristotle divides invention or argumentation into two broad phases. The first concerns the establishment of credibility, and the second involves amplification. Aristotle states:

> . . . now that the facts have been established, the next step naturally is to magnify or depreciate. The facts must be admitted before one can discuss their importance; if bodies are to increase, they must be in existence.[43]

Aristotle indicates that the means for magnifying and minimizing are found in the topics. However, Aristotle's topics should not be confused with "loci communes, those commonplaces or expanded formulae which were a leading aspect of the knack of oratory as taught by the sophists."[44] Sophistical, formulary rhetoric provided numerous commonplaces which could be applied to any and every situation. Since these loci communes were unscientific, George Kennedy claims that Aristotle did not consider them as part of his rhetoric. Even Aristotle's topic for amplification -- more or less --

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[42]Baldwin, Ancient Rhetoric and Poetic (New York: Macmillan Company, 1924), p. 127.

[43]Aristotle, The Rhetoric of Aristotle, trans. Lane Cooper (New York: Appleton-Century-Crofts, Inc., 1960), 1419b.

[44]Kennedy, op. cit., p. 102.

is thoroughly systematic.

In the following statement Aristotle outlines the place of the topic of more or less in oratory:

> Further, all men in praising and blaming, in exhorting or dissuading, in accusing or defending, try to prove, not merely the facts just mentioned, but also that good or evil, the honor or disgrace, the justice or injustice, is great or small, whether absolutely or in comparison with other cases. Obviously, then, the speaker will need propositions regarding the magnitude and smallness, and the greater and the less. . . .[45]

Even though Aristotle's concept of amplification is applied to established facts only, the notion, nevertheless, involves logical means of application. When Aristotle classifies the topic of more or less as a form of enthymeme, it becomes clear that magnification results from proofs. Just as rhetorical syllogisms attempt to prove that a proposition is wise or foolish, just or unjust, amplification, in the form of the enthymeme, shows whether "a thing is great or small."[46] Aristotle clarifies this concept further:

> . . . the proper subjects of dialectical and rhetorical syllogisms are those which the so-called Topoi are concerned; and by these I mean arguments that are applicable in common to the study of justice and physics, to the study of politics -- to a large number of inquiries of divers sorts. Take the topic of more or less: this is no greater service when we make a

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[45] Aristotle, Rhetoric, 1359a.

[46] Ibid., 1403a.

> syllogism or utter an enthymeme about matters of right or wrong than when we make one about physics.[47]

Therefore, the Rhetoric indicates that magnification concerns the establishment of what is greater or less by means of argumentation which are common to all logical proof.

If amplification depends upon syllogisms and enthymemes for its employment, the orator needs major premises for his reasoning. The Rhetoric contains approximately thirty-one propositions for amplification; however, Aristotle's Topica, which discusses the distinctions between the greater and the less, has a more exhaustive listing of premises. The third book of the Topica is completely devoted to those things which men hold in high and low esteem.[48]

How does the speaker discover premises to be used in amplifying a subject? Aristotle states: "Of what is 'better' or 'more desirable' the absolute standard is the verdict of the better science, though relatively to a given individual the standard may be his own particular science."[49] Therefore, certain standards may be reached by scientific investigation, but the ultimate source of major premises is the audience.

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[47] Ibid., 1358a ff.

[48] Aristotle, Topica, trans. W. A. Pichard (Vol. I The Works of Aristotle, ed. W. D. Ross, 12 vols.; Oxford: Clarendon Press, 1908), 116a ff.

[49] Ibid., 116a20.

There is amazing similarity between Aristotle's discussion of the more and less in his Rhetoric and Topica. Moreover, many of the items listed are presented almost identically in both works, and almost all of the thirty-one topics in the Rhetoric are contained in the more exhaustive Topica. Since Aristotle calls these items topics in the Topica, they are probably minor topics under the larger subject of amplification.[50]

Before discussing the nature of the more and less, the Rhetoric presents three general observations.[51] (1) Aristotle states: "When one thing, x, exceeds another, y, x may be regarded as y plus something more; and the thing exceeded, y, may be regarded as that which is included in x." (2) The Rhetoric describes the good "to mean that which is desirable for its own sake, and not on account of something else." (3) Aristotle reminds the reader of the comparative bases of more and less: "the term 'greater' and 'more' are always relative to a 'less'; while 'great' and 'small', 'much' and 'little', are relative to the average magnitude of things -- the 'great' being in excess

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[50] Ibid.

[51] Aristotle, Rhetoric, 1363b ff; all of the topics discussed in this paragraph were taken from the above reference.

of this average, the 'small' falling short of it."

The Rhetoric contains an exhaustive listing of propositions concerning the more or less. These topics are presented below.[52] (1) "The greater number of goods constitutes a greater good than a single good or the smaller number." (2) The largest member of a class is considered to be the greater good of the class if that member exceeds the largest member of a comparative class. (3) The greater good is independent of other elements. (4) When two things exceed a third object, that which excels by more is the greater. (5) Those things which produce "the greater good are greater good," and the product of "a greater good is a greater good." (6) Things which are desirable in themselves are greater just as strength is better than fine clothing. (7) The end provides a more desirable thing than the means. (8) Similarly, originating principles are greater. (9) The product of first principles which result from the highest principle is the more desirable. (10) The rarer excels the more abundant, as gold is better than iron. (11) The easier is less desirable than the more difficult. (12) When men consider the loss of one object greater than another, then

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[52] Ibid; all of the topics discussed in this paragraph were taken from the above reference.

the more dear is a greater good. (13) Functions of a higher nature are greater than what men call base. (14) The cause and origin of an object also determine degree. (15) Things in which superiority is more desirable are greater. (16) The honorable makes a greater good. (17) Good sense frequently determines the better. (18) That which is nobler determines degree. (19) The longer lasting is a greater good. (20) The more desirable can be detected by popularity. (21) Things which men share in common are often greater goods. (22) Objects of higher praise are greater. (23) When things are separately listed, they frequently appear more desirable. (24) When achievement rests in abnormal ability, that is considered greater. (25) Natural objects are superior to the unnatural. (26) The greatest part of something else is considered greater than the lesser part. (27) Things which are useful in greater time of need are generally thought of as superior. (28) A concrete good is better than an abstract one. (29) That which is possible is greater than the impossible. (30) Anything aimed at happiness, the greatest good in life, provides a greater thing. (31) Those things which approach reality are considered greater. Furthermore, Aristotle reminds the orator that propositions for minimizing are obtained by taking the opposite of the greater. Even though many of these

topics are not applicable to modern discourse, they do clearly set forth the notion that magnification begins with propositions concerning that which is desirable and great.

Since Aristotle claims that syllogisms and enthymemes provide the logical foundation for amplification, it seems necessary to determine the nature of reasoning employed for magnification. The Rhetoric recognizes at least three logical forms of amplifying. These are enthymemes produced from categorical syllogisms, hypothetical syllogisms, and comparison.

The exhaustive list of topics of more or less provides major premises for categorical syllogisms. Beginning with one of these propositions, one can construct a syllogism aimed at amplification.

Major premise: All things which provide happiness are good.

Minor premise: Democracy provides happiness.

Conclusion: Therefore, democracy is good.

Of course, the enthymeme might simply be "democracy provides happiness."

Magnification can also be accomplished with the hypothetical syllogism. While discussing one of the twenty-eight valid topics, Aristotle illustrates the usefulness of hypothetical syllogisms in amplification:

> Another topos is that of fortiori. Thus you might argue that if not even the gods are omniscient, much less are men; on the principle that, if a thing cannot be found where it is more likely to exist, of course you will not find it where it is less likely. Again, you may argue that a man who strikes his father will also strike his neighbors; on the principle that, if the less frequent things occur, then the more frequent thing occurs.[53]

This latter argument can be cast into a hypothetical syllogism.

Major premise: If a man strikes his father, he will hit his friends.

Minor premise: He struck his father.

Conclusion: Therefore, he is capable of hitting his friends.

The enthymeme is contained in the quotation from the Rhetoric.

The most important means of amplification is probably that resulting from comparisons. In the Topica Aristotle concludes that things are greatly magnified when they are proven better than objects which are thought of as good. Depending on the nature of a speech, Aristotle advises the orator to employ comparisons which demonstrate the virtuous, pleasant, honorable, and expedient.[54] The propositions presented in the Rhetoric can be used for comparison as well

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[53] Ibid., 1397b.

[54] Aristotle, Topica, 118b26 ff.

as for constructing syllogisms. In fact, many of these topics are stated in the form of contrasts.

Even though amplification is important in all types of discourse, Aristotle associates it more closely with speeches to praise or blame: "Of the topics common to all three kinds of speaking, that of magnifying is most closely associated with the epideictic kind."[55] Since epideictic oratory is concerned with increasing the intensity of a subject rather than establishing certain facts, amplification fits best with speeches to praise or blame. Aristotle agrees "since the actions [of epideictic discourse] are taken for granted, and it only remains to invest them with magnitude and beauty."[56] Therefore, the speaker, "making manifest the greatness of virtue, ... must show the actions of his man to be such and such a quality"[57] and "noble and of service."[58]

The Rhetoric presents several methods of magnification which are particularly applicable to epideictic oratory:

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[55] Aristotle, Rhetoric, 1392a.

[56] Ibid., 1368a.

[57] Ibid., 1367b.

[58] Ibid., 1417b.

> . . . the speaker should use various means of magnifying a deed. For example, he should make it clear if the man is the only one, or the first, to have done the deed, or if he has done it almost alone, or more than any one else; for all these things are noble. Then there are circumstances of time and occasion, when a man's performances exceed what we might naturally expect. Or it may be that the man has repeatedly succeeded in the same attempt; this in itself is great, and besides it looks like the result, not of fortune, but of man's own efforts. Or it may be that special incentives to achievement, and honors for it, were devised and instituted on his account. . . .[59]

Comparison is also a means of amplifying the subjects of epideictic oratory:

> ... . you must magnify him by comparing him with others, as Isocrates did for want of experience in forensic speaking. Such comparisons must be with men of note; this will tend to magnify the subject of the speech, and if you make him seem better than men of worth, that will ennoble his deed. Magnifying naturally enters into laudatory speeches since it has to be with superiority . . . and hence if you cannot compare your hero with the men of note, you should at least compare him with the rest of the world, since superiority is taken to reveal excellence.[60]

The intention of the subject provides another method of amplification:

> Since we praise men for what they have done, and since the mark of the virtuous person is that he acts after deliberate choice, our speaker must try to show that the subject of his praise is a man who does so act. To this end one will find it helpful to make it appear that the man has often acted with a moral purpose.

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[59] Ibid., 1368a.

[60] Ibid.

> Accordingly, mere coincidence and the results of chance must be represented as the results of moral choice; for if many like cases are produced, they will give an impression of virtue and deliberate choice.[61]

Even though magnification is best employed in speeches of praise and blame, Aristotle discusses a definite need for amplifying crimes in forensic oratory:

> Then there are the rhetorical means of magnifying the crime. Thus the speaker may say that the wrong-doer has subverted or trangressed many ties of justice -- such as oaths, promises, pledges, marriage vows; so you multiply the one wrong into many. Or you say that the crime was committed in the very place where crimes are punished. . . . Yet further, wrongs are greater in proportion as they bring excessive disgrace upon the victims. And a wrong is greater if it is done to a benefactor; here the wrong-doer is guilty in more than one way -- he wrongs this man, and he fails to return the benefit.[62]

The Rhetoric also presents several other suggestions for amplification in forensic discourse:

> The magnitude of a wrong depends on the degree of the injustice that prompts it; and hence the least of acts may be the greatest of wrongs. . . . The reason is that the little act may potentially contain bigger ones; the man who would steal three sacred half-pence is capable of any wrong is sometimes to be measured thus, and sometimes it is to be measured by the extent of the actual damage. In comparing wrongs, that is the greater for which no penalty exists that is commensurate with the offence -- when any penalty falls short. Similarly where the injury is incurable; here any adequate penalty is hard, or even impossible, to devise. Or, again, a

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[61] Ibid., 1367b.

[62] Ibid., 1375a.

> wrong for which the victim cannot obtain legal redress, for here also the wrong is incurable; a verdict and a punishment are a healing. That, too, is the greater wrong which has led the victim, the person wronged, to inflict heavy chastisement upon himself; here the wrongdoer merits a heavier penalty. So Sophocles, in pleading the cause of Euctemon, who had cut his own throat after suffering outrage, said he would lay on the aggressor no lesser penalty than the victim had laid on himself. . . . A crime is greater in proportion as it is more brutal, or more premeditated; or as it arouses fear rather than pity in those who hear of it.[63]

Moreover, Aristotle indicates that magnification is essential to law, witnesses, contracts, tortures, and oaths.[64] In addition, the forensic speaker should use the forms of amplification applicable to all discourse.[65]

When the deliberative orator wants to demonstrate the magnitude of his advice, he should employ amplification. Whether he depends upon the good or the expedient, the speaker must show that his advice is greater than that presented by opponents. Aristotle states: "In dealing with deliberative speaking we took up the importance of various goods, and, quite simply the comparison of greater and lesser values . . . and hence all speakers, when they come to magnify, will employ means we have . . . analyzed."[66]

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[63] Ibid.

[64] Ibid.

[65] Ibid., 1377b.

[66] Ibid., 1393a.

In the Rhetoric amplification is associated with organization. Aristotle states that the epilogue or conclusion usually requires magnification. Concerning the epilogue, "you must magnify and depreciate"[67] as well as summarize what has been said. Otherwise, magnification should follow arguments accepted as fact or those which have reasonable credibility attached to them.

Therefore, Aristotle's concept of amplification is that of auxesis. In the Rhetoric magnification is the second part of argumentation. First, the credibility of a proof must be established, and second, the proof should be amplified. The topics for amplification are capable of forming premises for reasoning, and these premises may be employed in dialectical and rhetorical syllogisms or in comparison. Aristotle states that magnification is best suited for epideictic oratory, but it also forms a vital part of forensic and deliberative speaking. The basic characteristic of Aristotle's concept of amplification is its scientific application founded on logical proofs rather than sophistic formulae.

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[67] Ibid., 1419b.

Rhetorica ad C. Herennium

Written about 86 B.C., the Rhetorica ad C. Herennium is one of the early, important Roman rhetorics. It was probably composed by a Latin contemporary of Cicero who knew Greek rhetoric. The major importance of the treatise rests in its influence throughout the Middle Ages. Ad C. Herennium and Cicero's De Inventione were the main sources of classical rhetoric available from the third to the thirteenth centuries A.D.[68]

In many ways Ad Herennium represents a rhetorical combination of notions regarding amplification. Whereas earlier writers usually conceived of magnification as either the importance of an argument or its extensive, stylistic enlargement, the author of this early Latin treatise accepts both concepts. Basically, the Ad Herennium recognizes that the purpose of amplification is intensity; however, it suggests that magnification is accomplished through the sophistical commonplaces and certain stylistic devices. The end is auxesis, but the means is sometimes peribola.

The Rhetorica ad C. Herennium follows the earlier tradition by recognizing two phases in argumentation. The

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[68] Kennedy, op. cit., pp. 164-65.

first involves credibility. The second concerns amplification. During a discussion of mistakes often made by orators, the author states: ". . . it is a fault, when our adversaries admit a fact, to devote an argument to establishing it . . . , for it should rather be amplified."[69] On the other hand,

> . . . it is a fault to amplify what one should prove; for example, if a man should charge another with homicide, and before he has presented conclusive arguments, should amplify the crime, avowing that there is nothing more shameful than homicide. The question is, in fact, not whether the deed is or is not shameful, but whether it was committed.[70]

The Ad Herennium indicates that the means for increasing the intensity of an argument are stylistic. Amplification is considered part of the process of embellishment by the author. In the Ad Herennium all things which "serve to expand and enrich the argument" fall under embellishment; furthermore, embellishment "consists of similes, examples, amplification, previous judgements, and other means."[71] The purpose of embellishment can be observed in the development

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[69] Rhetorica ad C. Herennium, trans. Harry Caplan (Loeb Classical Library, London: William Heinemann, 1954), 2.19.46.

[70] Ibid.

[71] Ibid., 2.27.46.

of an argument. The Ad Herennium contends that any perfect and complete argument contains five parts: "the Proposition, the Reason, the Proof of the Reason, the Embellishment, and the Resume."[72] Therefore, the author presents embellishment as that which follows the establishment of credibility and increases the intensity of the argument.

According to the Ad Herennium, amplification is useful in all three branches of oratory. However, the author gives primary attention to forensic discourse, and it is only natural that magnification is mainly related to legal speaking. The Ad Herennium suggests that forensic "amplification is the principle of using commonplaces to stir the hearers."[73] Moreover, these commonplaces are similar to those used by the early sophists. Essentially, they are formulae which involve no systematic or scientific procedure.

Authority provides the first formula for amplification. The Ad Herennium contends that authorities such as gods, ancestors, kings, states, barbarous nations, wise men, and political rulers can demonstrate the importance of a particular law.[74]

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[72] Ibid., 2.18.28.

[73] Ibid., 2.30.47. ff.

[74] Ibid.

The second commonplace is derived from the social position of the victim. Did the defendant commit a crime against all men, certain superiors, individuals of high standing, peers, or inferiors? The Ad Herennium suggests that the individuals of high stature provide greater opportunity to amplify the horrible nature of a crime; whereas victims of low standing cannot protect themselves, and this should be magnified.[75]

A third formula suggests that the speaker illustrate what results would occur if all men were given the privilege of committing such a crime.[76]

Fourthly, amplification can be developed through the commonplace that the criminal must be punished if others are to be discouraged from such actions.[77]

A fifth formula is stated: "If once judgement is pronounced otherwise than we urge, there will be nothing which can remedy the harm or correct the jurors' error."[78] The speaker should compare the case with similar ones to prove that neither time nor future attempts "will serve to either

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[75] Ibid.

[76] Ibid.

[77] Ibid.

[78] Ibid.

alleviate or to amend" the wrong done by the judges.[79]

Premeditation offers a sixth topic for amplification. The Ad Herennium urges the orator to contend that there can be no excuse for an intentional crime, and the author states that proof of premeditation will amplify the crime.[80]

The seventh commonplace for magnification centers around the nature of the crime. The speaker should "show that it is a foul crime, sacrilegious, and tyrannical."[81] Examples of crimes best amplified are those outrages on women and others aimed at inciting wars.

Uniqueness offers an eighth formula. The Ad Herennium states that the forensic orator should "show that it is not common but a unique crime, base, nefarious, and unheard-of and therefore must be more promptly and drastically avenged."[82]

A ninth commonplace comes from comparison of wrongs. The Ad Herennium claims that crimes resulting from unbridled licentiousness rather than from need are far worse than those

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[79] Ibid.

[80] Ibid.

[81] Ibid.

[82] Ibid.

prompted by need. Furthermore, demonstrating that certain crimes are even worse than admittedly horrible crimes will also amplify them.[83]

The tenth and final formula suggests that magnification will result if

> we shall examine sharply, incriminatingly, and precisely, everything that took place in the actual execution of the deed and all the circumstances that usually attend such an act, so that by the enumeration of the attendant circumstances the crime may seem to be taking place and action to unfold before our eyes.[84]

The author of the Rhetorica ad C. Herennium seems to recognize comparison as the only logical means of amplification. The ten formulae either rest upon sophistic commonplace or contrast. The Ad Herennium defines a comparison as "a manner of speech that carries over an element of likeness from one thing to a different thing."[85] By employing parallel description, the author states that a speaker will magnify the greater of any two things compared and minimize the worst of them.[86]

The Rhetorica ad C. Herennium clearly indicates that

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[83] Ibid.

[84] Ibid.

[85] Ibid., 4.45.59.

[86] Ibid., 4.47.60 ff.

advantage is the purpose of deliberative oratory. The writer states: "The orator who gives counsel will throughout his speech properly set up Advantage as his aim, so that the complete economy of his entire speech may be directed to it."[87] Moreover, the author reminds the reader that, since deliberative discourse always involves the best of several choices, the orator must amplify the importance of his advice.[88] Advantage contains security and honor: "to consider Security is to provide some plan or other for ensuring the avoidance of a present or imminent danger," and "the Honourable is divided into the Right and the Praiseworthy. The Right is that which is done in accord with Virtue and Duty. Subheads under Right are Wisdom, Justice, Courage, and Temperance."[89] Therefore, amplification in deliberative speaking should magnify the security, honor, rightness, praiseworthiness, virtue, duty, wisdom, justice, courage, and temperance of one's counsel while minimizing that of the opponents.

The Ad Herennium contains an example of this amplification in the following statement:

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[87] Ibid., 3.2.3.

[88] Ibid., 3.2.2.

[89] Ibid., 3.2.3.

> Virtues of this kind are to be enlarged upon if we are recommending them, but depreciated if we are urging that they be disregarded, so that the points . . . will be belittled. To be sure, no one will propose the abandonment of virtue, but let the speaker say that the affair is not such a sort that we can put any extraordinary virtue to the test; or that the virtue consists rather of qualities contrary to those here evinced. Again, if it is at all possible, we shall show that what our opponent calls justice is cowardice, and sloth, and perverse generosity; what he calls wisdom we shall term impertinent, babbling, and offensive cleverness; what he declares to be temperance we shall declare to be inaction and lax indifference; what he had named courage we shall term the reckless temerity of a gladiator.[90]

The Ad Herennium associates amplification with certain aspects of arrangement. The author concludes that magnification should occur in four places. First, the conclusion of a speech should contain amplification, a summary of the facts, and appeals to the emotions.[91] Second, magnification should follow the statement of facts. Thirdly, the strongest arguments in a discourse should be amplified. Fourthly, all internal summaries provide opportunities for amplification.[92]

The Ad Herennium's concept of amplification is closely

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[90] Ibid., 3.3.6.

[91] Ibid., 3.8.15.

[92] Ibid.; see Kennedy, op. cit., p. 317; M. L. Clarke, Rhetoric at Rome (London: Cohen and West Ltd., 1962), p. 31.

connected to stylistic devices. When the author discusses the three major types of style -- the grand, the middle, and the simple -- he states that magnification belongs most properly to the grand style: "A discourse will be composed in the Grand Style if to each idea are applied the most ornate words that can be found for it, whether literal or figurative; if impressive thoughts are chosen, such are used in amplification."[93]

A stylistic device called reduplication is also used for amplification. Reduplication is the "repetition of one or more words for the purpose of amplification . . . as follows: 'You are promoting riots, Gaius Gracchus, yes, civil and internal riots.'"[94]

Personification is listed in the Ad Herennium as another tool for magnification. The author advises the orator to employ personification for "a variety of things, mute and inanimate,"[95] Amplification results from the exaggerated comparisons so typical of the figure.

Therefore, amplification in the Rhetorica ad C.

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[93] Ibid., 4.8.11.

[94] Ibid., 4.28.38.

[95] Ibid., 4.53.66.

Herennium seems, at least in part, to be the concept of auxesis; however, since the author contends that magnification is caused by sophistical commonplaces and stylistic figures, the concept also carries some of the meaning of peribola. The end result is probably intensity, but the means also achieves extensity in amplification.

Cicero's Rhetorical Treatises

Among the classics, Cicero devotes more space to amplification than any other rhetorician. Cicero's discussion of magnification takes place in all of his major writings on oratory. These works include De Inventione, written about 86 B.C.; De Oratore, published in 55 B.C.; the Brutus and the Orator, composed near 46 B.C.; De Partitione Oratoria, written about 46 B.C.; and the Topica, published near 44 B.C. One influence of Cicero's works is that De Inventione was one of the few classical rhetorics available during the Middle Ages. Otherwise, all of his writings on oratory have probably contributed to modern theories of discourse.[96]

Like earlier rhetoricians, Cicero contends that

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[96]The dates for Cicero's writings were taken from the introductions to each of the volumes mentioned.

rhetorical invention involves two distinct phases. The first concerns the discovery and support of proofs, and it is designed to establish credibility. The second process is called elaboration, and Cicero divides this into embellishment and elaboration. About the second broad phase, Cicero states: ". . . this elaboration of the argument is necessary to the highest degree, and yet has been greatly neglected by writers on the art of rhetoric."[97] Amplification belongs to embellishment.

In the De Partitione Oratoria Cicero classifies amplification as an extension of proof. He states: "Consequently it [amplification] is also very effective for securing credence, inasmuch as amplification is a sort of forcible method of arguing, argument being aimed at effecting proof, amplification at exercising influence."[98] The methods for magnification fall into two categories: (1) that concerned with the use of facts; and (2) that accomplished by stylistic ornamentation. When Cicero refers to amplification by facts, he means the broader notion of

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[97]Cicero, De Inventione, trans. H. M. Hubbell (Loeb Classical Library, Cambridge: Harvard University Press, 1949), I.30.50.

[98]Cicero, De Partitione Oratoria, trans. H. Rackham (Loeb Classical Library, Cambridge: Harvard University Press, 1960), 7.27.

evidence suitable for magnification. Amplification through style involves particular literary devices.[99] Cicero's notion is similar to that discussed in the Rhetorica ad C. Herennium. The aim of amplification seems to be intensity, but the means is definitely extensive.

However, Cicero is probably more concerned with stylistic magnification, for he claims that ". . . the highest distinction of eloquence consists in amplification by means of ornament, which can be used to make one's speech not only increase the importance of a subject and raise it to a higher level, but also to diminish and disparage it."[100] Furthermore, Cicero states that through amplification "the orator . . . greatly magnifies and exaggerates the grievousness of such things as in everyday life are thought evils and troubles to be shunned, while he enlarges . . . whatever is commonly deemed delectable and worthy to be desired."[101]

De Oratore presents two means of attaining amplification through style. The first is "a sort of inherent colour and

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[99] Ibid., 14.52.

[100] Cicero, De Oratore, trans. E. W. Sutton (Loeb Classical Library, Cambridge: Harvard University Press, 1959), 3.26.104.

[101] Ibid., 1.51.221.

flavour" which should be weighty, pleasing, scholarly, gentlemanly, attractive, and polished.[102] Particular figures of speech form the second method. Cicero indicates that oratory aimed at magnification should have "flowers of language and gems of thought . . . distributed that there may be brilliant jewels placed at various points as a sort of decoration."[103] Whereas the first method involves a particular quality of language "visible in the whole structure," the second concerns amplification of particular parts of the discourse by appropriate figures.[104]

More specifically, Cicero presents several ways of magnifying discourse through style; however, he mentions that the particular situation determines the ultimate method of amplification.

> Words must be employed that are powerfully illuminating without being inconsistent with ordinary usage, weighty, full, sonorous, compounds, coinages, synonyms, unhackneyed, exaggerated, and above all used metaphorically. This is as to single words; in the sentences the words must be disconnected -- asydeton as it is called -- so as to make them seem more numerous. Enlargement is also effected by repetition, iteration, doubling of words, and a gradual rise from lower to

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[102] Ibid., 3.24.96 ff.

[103] Ibid.

[104] Ibid.

> higher terms; and in general a natural style as it were, not smoothed down but filled out with weighty terms, is always suitable for enlargement. . . . and consequently care must be taken to judge what suits each particular case.[105]

Cicero also suggests that a "fluent rhythm"[106] and impersonation[107] are useful for amplification.

The facts in a case present a second general approach to Cicero's concept of amplification. Essentially, the commonplaces provide the means of magnification; however, these are not to be confused with those formulae advanced by the early sophists. Cicero's notion of commonplaces is similar to Aristotle's concept. Cicero says: " . . . in argument the end is to give what is said the appearance of truth; in common topics, although this should be an object still the chief end is amplification."[108] Again, Cicero says: "Amplification of the facts is obtained from all the same topics from which were taken the statements made to secure credence."[109] The topics for magnification may be

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[105]Cicero, De Partitione Oratoria, 14.52.

[106]Cicero, Orator, trans. H. M. Hubbell (published with Brutus; Loeb Classical Library, Cambridge: Harvard University Press, 1962), 62.210.

[107]Cicero, De Oratore, 3.52.202.

[108]Cicero, De Inventione, 14.52.

[109]Cicero, De Partitione Oratoria, 14.54.

found in the case itself or from a list of things common to all subjects.[110] Cicero says: "It will be well to consider the common topics offered by the case itself and to borrow from the most general topics of advantage and honour, point out in passages of amplification" those things which should be enlarged.[111] Furthermore, De Inventione divides these topics into two additional categories: ". . . one of which contains an amplification of a doubtful statement, the other, of an undisputed fact, one will consider what the case offers, and what can and should be amplified by a common topic."[112]

Even though Cicero is very elaborate about the general association between the common topics and magnification, he presents few particular details about their application. The common topics which are available for argument are definition, partition, etymology, conjugates, genus, species, similarity, difference, contraries, adjuncts, consequents, antecedents, contradictions, causes, effects, and comparison

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[110] Cicero, Topica, trans. H. M. Hubbell (published with De Inventione and De optimo genere oratorum; London: Loeb Classical Library, 1949), 2.6.

[111] Cicero, De Inventione, 2.49.147.

[112] Ibid., 2.22.68.

of things greater, less, and equal.[113] Cicero, however, does mention several of these which are particularly well suited for amplification: ". . . very effective are the accumulations of definitions, recapitulations of consequents, and especially analogies and instances."[114] Cicero mentions that among all the topics, comparison is best suited for magnification, and he points to the relative nature of subjects whether greater, less, or equal.[115] Quantity, quality, and value are the primary considerations for comparison in amplification.

Cicero's advice about quantity in magnification is contained in the following statement: ". . . more 'goods' are preferred to fewer, fewer evils to more, goods which last a longer time to those which are confined in narrow limits, those from which more goods are generated, and those which more people imitate and produce."[116]

Quality plays an important part when amplifying through comparisons. Cicero discusses the nature of quality:

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[113]Cicero, Topica, 18.71.

[114]Cicero, De Partitione Oratoria, 14.54.

[115]Cicero, Topica, 17.68.

[116]Ibid., 17.68 ff.

> We prefer those which are to be sought for their own sake to those which are desired because they make something else possible; also we prefer innate and natural qualities to acquired and advertitious ones, what is pure to what is defiled, the pleasant to the less pleasant, what is honourable to what is profitable itself, the easy task to the difficult, the necessary to the unnecessary, our own good to that of others, things which are rare to those that are common, desirable things to those which you can easily do without, the perfect to the incomplete, the whole to its parts, reasonable actions to those devoid of reason, voluntary to necessary acts, animate beings to inanimate objects, the natural to the unnatural, that which is artistic to that which is not.[117]

Value offers some important distinctions which the orator may use in magnifying:

> An efficient cause is weightier than one that is not; things which are sufficient in themselves are better than those which require help from others; we prefer what is in our own power to what is in the power of others; the stable to the uncertain; what cannot be taken from us to that which can.[118]

Not forgetting the counterpart of amplification, Cicero states that the "opposites of these are regarded as worst."[119] Besides quantity, quality, and value, the general topics of honor, security, and necessity provide means for

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[117] Ibid.

[118] Ibid.

[119] Ibid.

magnification through comparison.[120]

According to Cicero, amplification often results in placing the audience in an emotional state. In De Partitione Oratoria he says: "Amplification therefore is a weightier affirmation, designed to win credence in the course of speaking by arousing emotion."[121] This concept of magnification is rather unique in classical rhetoric, and Cicero is the only important figure to discuss it. Moreover, Cicero presents two categories of emotional appeals resulting from amplification. The first class concerns things which are held high in esteem due to nature. This includes, "heavenly and divine objects, things whose causes are obscure, the wonders of the earth and sky. . . ."[122] The second group takes in things which man's experience dictates important. Cicero says:

> there are three kinds available for amplification -- love . . . for instance love of gods, love of country, love of parents: or by affection, for instance for their brothers and wives and children and households; or by moral consideration, for instance respect for the virtues and especially for those virtues that promote human fellow-feeling and generosity. These supply exhortations to hold fast to them, and also arouse

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[120] Cicero, De Inventione, 2.58.173.

[121] Cicero, De Partitione Oratoria, 14.52.

[122] Ibid.

> hatred for those who violate them, and they engender compassion.[123]

Amplification is also invoked by the danger of losing the above. Cicero states: "For there is no object so pitiable as the unhappy man who once was happy, and indeed the whole topic may provide an emotional appeal . . . and in amplification no point must be too minutely elaborated."[124] Magnification also produced emotional responses of pleasure with the "topics that are capable of arousing anticipation, wonder and delight, but in exhortations and instances of things good and evil will have the most effect."[125]

Cicero, furthermore, suggests that amplification may be caused by a vivid description of events surrounding the object to be magnified. He indicates that such a presentation will enlarge the importance of the object by creating a sense of significance and anticipation.[126]

Like earlier rhetoricians, Cicero discusses the role of

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[123] Ibid.

[124] Ibid., 17.57.

[125] Ibid.

[126] Cicero, De Oratore, 3.52.202; and De Partitione Oratoria, 17.59.

arrangement in amplification. Specifically, he offers four suggestions. First, the introduction should magnify the subject of the discourse.[127] Second, amplification "almost always comes at the end" of an oration.[128] Third, the speaker should "employ [magnification] in the rest of the speech, and particularly when some statement has either been supported or challenged."[129] Fourth, those matters which seem "weightiest and fullest for amplification" should be enlarged.[130]

According to Cicero, amplification provides at least one method of refutation. De Inventione presents four means of refuting arguments, and one of these consists of meeting a "strong argument . . . by equally strong or stronger" ones.[131] The general and common topics will supply orators with the various means of refutation. Discussing deliberative speaking, Cicero states: ". . . when we grant that something said on the other side is fair, but prove that

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[127]Cicero, De Partitione Oratoria, 7.27.

[128]Ibid.

[129]Ibid.; and De Inventione, 1.51.97.

[130]Cicero, De Oratore, 2.76.312.

[131]Cicero, De Inventione, 1.42.80.

the course of action which they defend is advantageous, but prove that ours is honourable"[132] through amplification, the opponents' arguments are defeated. In De Oratore Cicero advises the speaker to follow either of two methods of refutation:

> In short, the chief thing in a case of this kind is, if my speech can be stronger in refuting our opponent than in proving our own points, for me to concentrate all my shafts upon him, but if on the contrary our points can be more easily proved than his can be refuted, to aim at drawing off their attention from our opponent's defense and directing it to our own.[133]

Even though Cicero recognizes the usefulness of magnification to all branches of oratory, he accepts Aristotle's opinion that amplification fits best with epideictic discourse. In De Partitione Oratoria Cicero states:

> Clearly everything associated with virtue deserves praise and everything associated with vice deserves blame; consequently praise is aimed at moral excellence and blame at moral baseness. But this kind of discourse consists in narrating and exhibiting past actions, without employing any argument, and its style is adapted to gently influencing the emotions rather than to achieving conviction and proof. For it does not establish propositions that are doubtful but amplifies statements that are certain.[134]

In deliberative speaking Cicero advises the orator to

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[132] Ibid., 1.51.96 ff.

[133] Cicero, De Oratore, 2.72.293.

[134] Cicero, De Partitione Oratoria, 21.71.

amplify the expedient and the honorable:

> Finally, by the topics of deliberative oratory we must show what was more expedient and more honourable both for the testator to write and for our opponents to sanction; and on the basis of these statements if there is any chance for amplification, both sides may use the common topics.[135]

De Partitione Oratoria suggest that the forensic orator emphasize the advantages of his case by amplifying points favorable to his client and minimizing those things advocated by the opponents. When the speaker is the accuser, Cicero states that he should "amplify his case by speaking in praise of the law" while amplifying the poorer qualities of the defendant.[136]

Therefore, Cicero's concept of magnification is very similar to auxesis. However, like the Rhetorica ad C. Herennium, Cicero's rhetorical works recognize methods of amplification through the topics and certain figures of speech. Cicero also states that magnification often produces an emotional state in the hearers. He considers amplification as that part of invention which follows the establishment of credibility. Since Cicero recognizes two means of magnifying -- one dealing with style and another

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[135]Cicero, De Inventione, 2.41.121.

[136]Cicero, De Partitione Oratoria, 38.134.

with facts --, his concept of amplification is apparently a mixture of the theory advanced by Aristotle and certain sophistical notions.

On the Sublime

On the Sublime has traditionally been associated with the name Longinus; however, it is unlikely that he produced the work. On the Sublime is best known as an early example of literary criticism, but it mainly concerns the excellences or oral discourse. Even though the date is unknown, the treatise was probably written by a Roman who knew Greek rhetoric sometime during the first century A.D.[137]

Essentially, On the Sublime attempts to determine what forms good style. The author believes that the greatest literature possesses sublimity. In the treatise amplification is compared with the sublime, and the following statement points out several distinctions between them:

> I am not satisfied with the definition given by the technical writers. Amplification is, they say, language which invests the subject with greatness. Of course this definition may serve in common for sublimity, and passion, and tropes, since they, too, invest the language with greatness of a particular

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[137]Lester Thonssen and A. Craig Baird, Speech Criticism (New York: The Ronald Press Company, 1948), p. 107.

> kind. To me it seems that they differ from one another in this, that Sublimity lies in intensity, Amplification also in multitude; consequently sublimity often exists in a single idea, amplification is -- to define it in outline -- an accumulation of all parts and topics inherent in a subject, strengthing the fabric of the argument by insistence; and differs in this from rhetorical proof that the latter seeks to demonstrate the point required. . . .[138]

This concept differs significantly from auxesis. Peribola, which is enlargement by all possible means, is essentially what the writer is defining. This notion is closer to the early sophists than the main figures in the classical period. Moreover, the concept presented in On the Sublime is probably a product of the Second Sophistic.

> For sophistic is the historic demonstration of what oratory becomes when it is removed from urgency of subject matter. Seeking some inspiration for public occasions, it revives over and over again a dead past. Thus becoming conventionalized in method, it turns from cogency of movement to the cultivation of style . . . . Style, no longer controlled by such urgencies of subject, tends toward decoration and virtuosity. . . . Sophistic practically reduced rhetoric to style.[139]

On the Sublime offers four means of amplification; however, the author mentions that many more are available. They include: "(1) intensifying facts or reasoning, (2) exaggeration, (3) enlarging upon commonplace topics,

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[138]Longinus On the Sublime, trans. W. Rhys Roberts (Cambridge: Cambridge University Press, 1907), pp. 27-28.

[139]Baldwin, Medieval Rhetoric, p. 7.

(4) handling deeds done or suffering endured."[140] By means of various types of magnification, the speaker should raise the subject by gathering all devices which might expand it. J. W. H. Atkins believes that the writer is implying that this accumulation ends in profusion which suggests overwhelming strength and magnitude.[141]

Quintilian's Institutio Oratoria

Marcus Fabius Quintilianus received his education in Rome during the first century A.D. He taught rhetoric there for twenty years, and he was honored as a great teacher and orator. He also received a salary from the state. The Institutio Oratoria was probably written about 90 A.D. Generally, the treatise is accepted as a compilation of much that preceded in Greek and Roman rhetoric; however, Quintilian is more dependent upon Cicero's writings than any other source. The Institutio Oratoria also combines certain theories of classical discourse with trends begun during the early part of the Second Sophistic.

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[140] Longinus On the Sublime, op. cit., pp. 26-27. Six pages were lost from the original manuscript, and it is very likely that these missing pages discussed amplification.

[141] John W. H. Atkins, Literary Criticism in Antiquity (London: Cambridge University Press, 1934), pp. 223-224.

Quintilian's concept of amplification is completely dependent upon stylistic devices. In the Institutio Oratoria he recognizes four principal methods and several minor means for magnifying a subject. The major principals are augmentation, comparison, reasoning, and accumulation.

Closely related to the rhetorical climax, augmentation assumes the form of a vivid description which proceeds through a number of steps. Each part attains a higher level of amplification than its preceding step. In the following example taken from Cicero's orations, Quintilian illustrates augmentation: "It is a sin to bind a Roman citizen, a crime to scourge him, little short of the most unnatural murder to put him to death, what then shall I call his crucifixion."[142] Taking the comparison of crimes through binding, scourging, murdering, and crucifying, Cicero employs four steps in amplifying the death of a Roman citizen. Essentially, he compares crucifixion with three other crimes which are considered horrible.

Augmentation may also be accomplished by exceeding the highest degree. According to Quintilian, Virgil's description of Lausus is an example of this method: "'Than whom there

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[142]Quintilian, Institutio Oratoria, trans, H. E. Butler (Loeb Classical Library, Cambridge: Harvard University Press, 1963), 8.4.2. ff.

was not one more fair saving Laurentian Turnus.' For here the words 'than whom there was not more fair' give us the superlative, on which the poet proceeds to superimpose a still higher degree."[143]

Immediate pronouncement of the superlative degree is another method of achieving augmentation. Quintilian illustrates: "You beat your mother. What more need I say? You beat your mother."[144] Since nothing greater can be accused, this represents augmentation without preceding degrees leading up to a climax.

Still another means of producing augmentation involves "a continuous and unbroken series in which each work is stronger than the last."[145] Quintilian quotes from Cicero's description of Antony's vomiting before an assembly of the Roman people while performing a public duty as an official of the state:

> Vomiting is an ugly thing in itself, even when there is no assembly to witness it; it is ugly when there is such an assembly, even though it be not an assembly of the people and not the Roman people; ugly even if though

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[143] Ibid., 8.4.6.

[144] Ibid.

[145] Ibid.

> he were engaged on no business at the time, even if his business were not public business, even if he were not Master of the Horse.[146]

Variations of this method are achieved by changing the time spent on each step when building toward the climax.

Comparison is Quintilian's second major means of amplification. Comparison depends completely upon degrees. When placed beside the less, the greater is magnified. Quintilian presents the following example: "If this [vomiting] had befallen you at the dinner-table in the midst of your amazing potations, who would have thought it unseemly? But it occurred at an assembly of the Roman people."[147]

Another method of comparison is through the employment of a parallel "to make something which we desire to exaggerate seem greater than ever, as Cicero does" in the following statement:

> . . . after telling a story of a woman of Miletus who took a bribe from the reversionary heirs to prevent the birth of her expected child, he cries, "How much greater is the punishment deserved by Oppianicus for the same offence! For that woman, by doing violence to her own body did but torture herself, whereas he procured the same result by applying violence and torture to the body of another."[148]

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[146] Ibid., 8.4.7.

[147] Ibid., 8.4.9.

[148] Ibid., 8.4.10.

By demonstrating that the crime of Oppianicus was far worse than that committed by the woman of Miletus, Quintilian claims that Cicero amplified his crime.

Still another means of magnifying through comparison consists of relating the part to the part as done in the following statement:

> Did that illustrious citizen, the pontifex maximus, Publius Scipio, acting merely in his private capacity, kill Tiberius Gracchus when he introduced but slight changes for the worse that did not seriously impair the constitution of the state, and shall we as consuls suffer Catiline to live, whose aim was to lay waste the whole world with fire and sword?[149]

Thus, when he compares Gracchus, who was killed for slightly hurting the constitution, with Catiline, who attempted to destroy the entire earth, amplification results. Quintilian also states that comparisons of parts usually end in greater magnification than contrasts of the whole.

Quintilian calls his third principal form of amplification reasoning. The term reasoning is used since the audience must understand an implied rather than a clearly stated magnification. Amplification by reasoning appears accidental. Quintilian presents the following example:

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[149] Ibid., 8.4.12.

> Cicero, when he is about to reproach Antony with his drunkenness and vomiting says, "You with such a throat, such flanks, such burly strength in every limb of your prize-fighter's body," etc. What have his throat and flanks to do with his drunkenness? The reference is far from pointless: for by looking at them we are enabled to estimate the quantity of wine which he drank. . . .[150]

Magnification from reasoning can result from antecedent circumstances. By vivid description of the things surrounding the subject of amplification, the hearers can understand the importance of the topic.[151]

Another form of reasoning is much like emphasis. Whereas the rhetorical device called emphasis gains its effect from actual words, this form of amplification is the product of reasoning. Magnification is achieved when the speaker says something for one purpose, but he gains the result of amplification. Quintilian claims that it is more impressive because the hearers locate the greatness. The story of Helen of Troy serves as an example. By merely referring to the efforts made by Paris, the elders, the wisest men in Greece, the counselors, the king, and ten years of war, the orator amplifies Helen's beauty. The audience should reason: If all this was done for the beauty

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[150] Ibid., 8.4.15.

[151] Ibid., 8.4.18.

of one woman, Helen must have been extremely beautiful.[152]

Accumulation is the fourth principal form of amplification. This is similar to climax, but it does not depend upon a series of steps increasing in importance. Accumulation results when words and sentences are compiled. Quintilian presents the following example:

> What was the sword of yours doing, Tubero, the sword you drew on the field of Pharsalus? Against whose body did you aim its point? What meant those arms you bore? Whither were your thoughts, your eyes, your hand, your fiery courage directed on that day? What passion, what desires were yours?[153]

Accumulation is like the Greek figure συγκρισις.[154]

Quintilian discusses one minor form of amplification in his Institutio Oratoria. He states that hyperbole, a figure used to create extreme exaggeration, can magnify a subject.[155]

In a discussion of the various types of styles, the "full periodic" type is offered as the best for amplification. This is essentially language built around the climax, and each sentence attains greater importance than the previous.[156]

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[152] Ibid., 8.4.18 ff.

[153] Ibid., 8.4.25.

[154] Ibid., 8.4.26.

[155] Ibid., 8.4.29.

[156] Ibid., 9.4.1.

Even though Quintilian places magnification under style, he contends that the orator may only amplify arguments which have high credibility. He states: "The facts are admitted, and the question turns on their quality."[157] In this sense Quintilian's concept of amplification is closer to epidiectic discourse than any other form.[158] As for forensic and deliberative speaking, Quintilian suggests that the orator should be familiar with methods of amplifying, but he fails to relate specific aspects of magnification to them.[159]

Therefore, Quintilian's concept of amplification is closely related to that presented in On the Sublime. Even though parts of the notion come close to the Greek auxesis, peribola fits better when considering Quintilian's entire concept. Quintilian's association with the early phases of the Second Sophistic may account for his stylistic interpretation of amplification. The Institutio Oratoria discusses four principal forms of amplification. They are augmentation, comparison, reasoning, and accumulation. However, at least two of these methods -- augmentation and comparison -- follow

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[157] Ibid., 7.4.1.

[158] Ibid., 3.7.28.

[159] Ibid., 11.1.43.

the Greek notion of magnification centered in comparison to demonstrate degrees.

Summary

Most concepts of amplification in classical rhetoric appear somewhere along a continuum between auxesis and peribola. Auxesis refers to the increasing of intensity, and it concerns the hearers' opinion of the importance of a subject. Peribola avoids consideration of importance, and it involves the extensive treatment of a topic. Auxesis finds its purpose in response, and peribola aims at literary virtue separated from application.

Since the purpose of an orator largely determines his concept of amplification, those early Greek sophists who were concerned with demonstration of their ability, undoubtedly, thought of magnification as peribola. However, evidence indicates that several sophists, including Tisias, Gorgias, and Protagoras, understood something of the nature of amplification as auxesis. One concept does not necessarily exclude the other completely because many writers combine parts of both.

The first complete concept of magnification is contained in the Rhetorica ad Alexandrum. Here, the author presents

parts of both major notions. The ultimate purpose of his concept seems to be intensity; however, he suggests that the speaker use certain commonplaces for amplification. These commonplaces normally provide extensive treatment.

Auxesis attains its apex in Aristotle's Rhetoric. The Rhetoric attempts to present a scientific procedure on the methods to gain persuasion. Amplification provides one of the means. Aristotle conceives of magnification as intensity produced by logical demonstration. In the Rhetoric amplification is treated as any other argument.

The Rhetorica ad C. Herennium is probably not aware of Aristotle's concept of amplification. The author combines both notions of magnification.

Cicero is familiar with Aristotle, but he follows the trend observed in the Ad Herennium. Cicero conceives of amplification as a product of style more than anything else. At times he recognizes the values of intensity; otherwise, he contends that heightened style is the object of amplification.

On the Sublime strongly maintains a concept of magnification as peribola. The author has an accumulative view of amplification, and he recommends that the orator attain as extensive development as possible. This notion

is probably a partial result of the Second Sophistic.

Quintilian's Institutio Oratoria also reduces amplification to style. Even though he essentially employs the devices used throughout classical rhetoric, these devices are presented in the form of figures of speech. Therefore, parts of both major concepts are present in the Institutio Oratoria.

Throughout classical rhetoric writers recognize several methods of accomplishing amplification. Four means are predominant. First, magnification can be created by logical arguments. Aristotle advises the speaker to seek premises about the more and less and amplify these in syllogisms and enthymemes. Second, commonplaces provide a means of amplification. The commonplaces refer to devices which are applicable to every situation, and they are mainly not based on logical demonstration. Third, certain figures of speech produce magnification. Quintilian's rhetoric contains the longest discussion about them. Fourth, vivid description helps to magnify a subject. Close examination of the minor topics under each of these methods reveals that a majority of them are founded upon comparisons. Therefore, it may be concluded that comparison provides the main tool for amplification in classical rhetoric. Aristotle realizes

this more than any other ancient rhetorician.

The concept of amplification is closely related to the broad notion of invention. Most rhetorics, including the Rhetorica ad Alexandrum, the Rhetoric, Rhetorica ad C. Herennium, Cicero's writings, and Institutio Oratoria, seem to divide invention into two phases. The first attempts to establish credibility, and the second seeks amplification.

In ancient rhetoric magnification is generally associated with epideictic speaking. Since speeches of praise and blame involve accepted facts, their whole development centers around amplification. However, most rhetoricians consider magnification important in all branches of oratory.

Arrangement is also discussed with amplification. Cicero presents the most extensive recommendations. He claims that magnification can occur in four instances: (1) the introduction to a speech, (2) in the conclusion of a discourse, (3) when a statement has been challenged by the opposition, and (4) in those proofs that seem best suited for amplification.

CHAPTER III

MEDIEVAL RHETORIC

During classical times, rhetoric was primarily the art of speaking well, and it was essential at occasional ceremonies, judicial hearings, and legislative assemblies. However, during the Middle Ages, rhetoric concerned

> . . . methods of speaking and writing well, of composing letters and petitions, sermons and prayers, legal documents and briefs, poetry and prose, . . . the canons of interpreting laws and scripture, . . . and the establishment of the scholastic method which was to come into universal use in philosophy and theology, and . . . the formulationof scientific inquiry which was to separate philosophy from theology.[1]

Therefore, an investigation into the concepts of amplification during medieval centuries must cover a wide field in order to discover all of the major notions.

During the Middle Ages, amplification went through several broad periods which, like the classical era, represent a distinct evolution in its development. This progression first appears in a system of elementary exercises

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[1]Richard McKeon, "Rhetoric in the Middle Ages," Speculum, XVII (January, 1942), 32.

which developed during the Second Sophistic. Under the title of Progymnasmata, rhetoricians like Hermogenes and Aphthonius discussed commonplaces useful for amplification. During the early medieval period, encyclopedists were mainly responsible for carrying on the rhetorical tradition. Writers such as Capella, Isidore, Fortuntianius, and Cassiodorus presented some information about magnification. Then, in the seventh century Alcuin's Rhetoric emphasized the importance of the concept. However, amplification reached its apex in the late medieval poetics, letter writing, and preaching arts. Finally, the rediscovery of important classical works, such as Aristotle's Rhetoric, Cicero's writings, and Quintilian's Institutio Oratoria, enabled Erasmus to conclude the medieval development with a concept more like the ancients than the medievalists.

In way of preview, medieval rhetoricians recognized two important terms for the process called amplification. The first was amplificatio which was replaced by amplificare during the late Middle Ages. The other was dilatatio. In Chapter II this author demonstrates that the principal Greek term for magnification was auxesis. Auxesis clearly implied a notion of intensity or increase in strength along a vertical dimension. However, amplificatio, amplificare, and dilatatio belonged to a horizontal plane, for their

opposite was abbreviatio or abbreviare.[2] Therefore, amplification in the medieval sense applied to the length rather than the intensity of a discourse. In her Renaissance Concepts of the Commonplace, Joan Marie Lechner affirms this notion:

> The medieval concept of the term amplification differed from that of the ancients. In ancient rhetoric to amplify meant to embellish or to extol an idea, to make it stronger; in the twelfth and thirteenth centuries it meant to enlarge or to extend the idea. Diffuseness replaced intensity as an object.[3]

Moreover, the medieval concept of amplification was extremely dependent upon the classical sources available to medieval rhetoricians. Until the thirteenth century, the Rhetorica ad C. Herennium and Cicero's De Inventione were the major sources of theory which influenced medieval rhetoric.[4] Since these were the only works available, it was natural that they played an important role. De Inventione and the Rhetorica ad C. Herennium related amplification to a system of commonplaces. When the influence of the Second Sophistic combined with a method of amplification dependent

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[2]Ernst Robert Curtius, European Literature and the Latin Middle Ages, trans. Willard R. Trask (New York: Pantheon Books, 1953), pp. 490-492.

[3]Joan Marie Lechner, Renaissance Concepts of the Commonplaces. (New York: Pageant Press, 1962), p. 58.

[4]McKeon, op. cit., pp. 13-15.

upon commonplaces, the natural result was an amplification geared toward extensive development in the length of a discourse.[5] In fact the commonplaces or locus communis in the Middle Ages were "no longer devices for discovering arguments of things and their traits, but devices for remembering, for amplifying, for describing, and for constructing figures."[6]

Another principal method of medieval amplification was stylistic embellishment. As Lechner tells us, "The topics which were invented for the amplification of the locus communis are only one part of the process which included as well the particular sources of embellishment or the tropes and figures of style."[7] The main source for the stylistic figures useful for amplification was the Rhetorica ad C. Herennium.[8]

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[5]Charles Sears Baldwin, Medieval Rhetoric and Poetic (Gloucester, Mass.: Peter Smith, 1959), pp. 2-49; Baldwin presents a good discussion of the Second Sophistic during the early parts of his volume.

[6]McKeon, op. cit., pp. 28-29.

[7]Lechner, op. cit., p. 126.

[8]Edmond Faral, Arts Poétiques du XII^{e} et XIII^{e} Siècle (Paris: Libraire Ancienne Honoré Champion, 1924), p. 62; here, Faral presents a listing of the figures of style discussed by the author of the Rhetorica ad C. Herennium and those used in most medieval works on style.

Amplification in the Progymnasmata

During the Second Sophistic, a historical period devoted primarily to a rhetoric of display, students of speech were required to study discourse through a number of elementary exercises. These exercises began on the simplest level and became increasingly difficult. Perhaps the most outstanding authors of Progymnasmata in the early Middle Ages were Hermogenes and Aphthonius.

Hermogenes was "considered the most famous technical writer on rhetoric in the second century of the Christian era."[9] His Progymnasmata and other writings were widely used as texts in grammar schools as late as the sixteenth century, and he has been quoted by almost all important rhetoricians who followed him.

Aphthonius, who taught rhetoric at Antioch at the end of the fourth and beginnings of the fifth centuries, also wrote a very famous Progymnasmata.[10] Since he presented model

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[9] Lechner, op. cit., pp. 126ff.

[10] Donald Lemen Clark, "The Rise and Fall of Progymnasmata in Sixteenth and Seventeenth Century Grammar Schools," Speech Monographs, XIX (November, 1952), 259.

themes with his work, Aphthonius's Progymnasmata probably became the most popular system of elementary exercises during the Middle Ages, and there have been at least 114 different printings of it. Even in the sixteenth and seventeenth centuries, Natalis Comes, Rudolph Agricola, Joannes Maria Cataneo, Francisco Escobar, Jochim Camerarius, Benigno Martino, Burchardo Garbard, along with Reinhard Lorich edited translations of Aphthonius' Progymnasmata. Richard Rainolde's Foundacion of Rhetorike is no more than an English adaptation of the Progymnasmata.[11]

Most medieval Progymnasmata presented a graded series of writing and speaking exercises for the student. Usually, twelve exercises were discussed. Moreover, several of these exercises centered about the teaching of amplification. Only two of them taught the art of condensing or abbreviating, and they were known as fabula and narratio. The fabula involved the relating of a fictitious story which was often condensed. The narratio centered around the shortening of historical as well as fictitious tales.[12]

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[11]Francis R. Johnson, "Two Renaissance Textbooks of Rhetoric: Aphthonius' Progymnasmata and Rainolde's A Book Called the Foundacion of Rhetorike," Huntington Library Quarterly, VI (August, 1943), 436-439.

[12]Donald Lemen Clark, "Rhetoric and the Literature of the English Middle Ages," Quarterly Journal of Speech, XLV (February, 1959), 26.

The other exercises usually taught the art of expanding a theme through commonplaces. Generally, the Progymnasmata attempted to teach the art of "exaggerating, piling up, dilating, expanding, [and] iterating."[13] The exercises designed to expand a theme were usua, refutatio, locus communis, laus, comparatio, allocutio, descriptio, positio, and legislatio.[14]

Esus is more commonly known by its Greek name chreia. Esus considered set patterns of dilating a theme. D. L. Clark describes this pattern: "First praise the sayer, then paraphrase the saying, cite a contrast, give an illustration, cite an example, quote an authority, urge the hearer to follow what was said."[15]

Sententia or proverb gave the student more practice in amplifying a theme. Here the pattern was: "Praise the author of the proverb, paraphrase the proverb, give a reason, cite a contrast, make a comparison, give an example, quote an authority, end with a hortatory conclusion."[16]

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[13] Ibid., 27.

[14] Ibid., 26-28.

[15] Ibid.

[16] Ibid.

Refutatio which included confirmatio attempted to teach young students to destroy legends and myths by discussing a number of topics. If the speaker wished to destroy a legend, he was instructed to demonstrate that the myth was "obscure, incredible, impossible, inconsistent, unfitting, or inexpedient."[17]

However, the exercise which was most concerned with amplification was the commonplace or locus communis.[18] Defining the commonplace, Hermogenes states:

> The so-called commonplace is the amplification of a thing admitted, of demonstrations already made. For in this we are no longer investigating whether so-and-so was a robber of temples, whether such-another was a chieftain, but how we shall amplify the demonstrated fact. It is called commonplace because it is applicable to every temple-robber and to every chieftain.[19]

Hermogenes actually continued part of the classical tradition by recognizing amplification as that which follows the establishment of credibility. Moreover, he clarified the name commonplace as nothing more than another term for magnification. It was called commonplace rather than amplification

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[17]Clark, "Rise and Fall of Progymnasmata," 260-261.

[18]Clark, "Rhetoric of the English Middle Ages," 26-27.

[19]Hermogenes, Progymnasmata, trans. C. S. Baldwin, in Medieval Rhetoric and Poetic (Gloucester, Mass.: Peter Smith, 1959), p. 29.

since it applied to every subject.

Under commonplace Hermogenes discusses several methods of amplifying:

> The procedure must be as follows: (1) analysis of the contrary, (2) the deed itself, (3) comparison, (4) proverb, (5) defamatory surmise of the past life (of the accused) from the present, (6) repudiation of pity by the so-called final considerations and by a sketch of the deed itself.[20]

Hermogenes also attempts to provide illustrations with these methods of amplification. Using the example of a temple-robber, Hermogenes discusses his six modes of amplifying. First, an analysis of the contrary is necessary: "Our laws have provided for the worship of gods, have reared altars and adorned them with votive offerings, have honored the gods with sacrifices, festal assemblies, processions."[21] Then the speaker should naturally apply the indictment: ". . . for the favor of the gods preserves cities; and without this they must be destroyed."[22] Second, the deed itself is magnified as follows: "He has defiled the whole city, both its public interests and its private; and we must fear lest

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[20] Ibid.

[21] Ibid.

[22] Ibid.

our crops fail; we must fear lest we be worsted by our enemies."[23] Third, the orator must consider comparison with murderers and despots:

> He is more dangerous than murderers; for the difference is in the object of attack. They have presumed against human life; he has outraged the gods. He is like despots, not like them all, but like the most dangerous. For in them it appears most shocking that they lay hands on what has been dedicated to the gods.[24]

Fourth, the speaker should amplify by proverb as follows: "Unwilling to work in the fields, he wished to get money by such means."[25] Fifth, Hermogenes suggests that the speaker draw "defamation of the rest of his life from his present crime."[26] The orator could say: "Beginning with small offenses, he went on to this one last, so that you have before you in the same person a thief, a housebreaker, and an adulterer."[27] Finally, by employing repudiation of pity, the speaker should state: "Look not on him as he weeps now, but on him as he despises the gods, as he approaches the

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[23] Ibid.

[24] Ibid., pp. 29-30.

[25] Ibid., p. 30.

[26] Ibid.

[27] Ibid.

shrine, as he forces the doors, as he lays hands on the votive offerings."[28]

Laus is also known as vituperation or encomium. Whereas commonplace usually attempted to magnify the negative considerations of a subject, encomium attempted to praise the virtues of the individual.[29] Concerning the means of amplifying in encomium, Hermogenes states:

> Subjects for encomia are: a race, as the Greek; a city, as Athens; a family, as the Alcmaeonidea. You will say what marvelous things befell at the birth, as dreams or signs or the like. Next, the nurture, as, in the case of Achilles, that he was reared on lions' marrow and by Chiron. Then the training, how he was trained and how educated. Not only so, but the nature of soul and body will be set forth, and of each under heads; for the body, beauty, stature, agility, might; for the soul, justice, self-control, wisdom, manliness. Next his pursuits, what sort of life he pursued, that of philosopher, orator, or soldier, and most properly his deeds, for deeds come under the head of pursuits. For example, if he chose the life of a soldier, what in this did he achieve? Then external resources, such as kin, friends, possessions, household, fortune, etc. Then from the (topic) time, how long he lived, much or little; for either give rise to encomia. A long-lived man you will praise on this score; a short-lived, on the score of his not sharing those diseases which come from age. Then, too, from the manner of his end, as that he died fighting for his fatherland, and, if there were anything extraordinary under that head, as in the case of Callimachus that even in death

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[28] Ibid.

[29] Clark, "Rhetoric of the English Middle Ages," 26-27.

> he stood. You will draw praise also from the one who slew him, describe also what was done after his end, whether funeral games were ordained in his honor, as in the case of Patroclus, whether there was an oracle concerning his bones, as in the case of Orestes, whether his children were famous, as Neoptolemus. But the greatest opportunity in encomia is through comparisons, which you will draw as the occasion may suggest.[30]

Hermogenes also suggests that inventors, plants, and cities could also be the subject of encomium.[31]

Comparison was another elementary exercise suitable for amplification. Hermogenes tells us that it also forms part of the commonplace and encomium. He states: "Comparison has been included under commonplace as a means of amplifying good deeds, and finally has been included as having the same force in censure."[32] Aphthonius also illustrates the importance of comparison in magnification.

> A comparison is a comparative speech inferring through juxtaposition that a thing is greater than its rival. Further, it is necessary for those who make comparisons either to place the good beside the excellent, or the mean beside the base, or the upright beside the wicked, or the small beside the greater. In short, the comparison is a two-fold encomium, or a vituperation combined with an encomium; and all kinds of comparison are very effective, but

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[30] Hermogenes, op. cit., p. 30.

[31] Ibid., pp. 32-33.

[32] Ibid., p. 33.

> especially that which compares the small with the greater.[33]

Aphthonius also advises the orator to compare by placing point against point for impressiveness. He concludes that comparisons of whole to whole are usually dull and unimpressive.[34]

Allocutio is another name for prosopopoeia or impersonation. The exercise allowed students to compose speeches for literary or historical characters. It represented another way of insuring complete and extensive treatment of a subject.[35]

Descriptio, which is known as ecphrasis, is an exercise which involved a vivid presentation of details throughout a discourse. Amplification by length was the chief end of this exercise; however, it may have followed the classical notion that a vivid illustration of many details raises the importance of a subject.[36]

Positio is also called thesis. It was an exercise during which the student completely argued on both sides of a question. Its only connection with dilation was in the

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[33]Raymond E. Nadeau, "The Progymnasmata of Aphthonius in Translation," Speech Monographs, XIX (November, 1952), 276-277.

[34]Ibid., pp. 276-278.

[35]Clark, "Rhetoric of the English Middle Ages," 26.

[36]Ibid.

extensiveness of the treatment.[37]

The last exercise of the Progymnasmata was legislatio which trained the student to speak for or against a law. Again, it only related to amplification through the thoroughness of the discussion.[38]

George Kennedy points out that Hermogenes' list of exercises increase in an order of difficulty for the young orator. Hermogenes list is as follows: fable, narrative, chreia, refutation and confirmation, commonplace, encomium, comparison, character, portrayal, description, philosophical thesis, and a discussion of legislatio or law.[39] Since commonplace, encomium, and comparison are presented after four exercises and before four others, those devices dealing mainly with amplification were neither extremely difficult nor very easy.

The Progymnasmata, therefore, was a system of elementary exercises for students of discourse. Even though Hermogenes and Aphthonius wrote the most important of these exercises, there were numerous others during the early Middle Ages.

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[37] Ibid., p. 27.

[38] Ibid.

[39] George Kennedy, The Art of Persuasion in Greece (Princeton: Princeton University Press, 1963), p. 270.

These Progymnasmata generally included twelve tasks for the student to perform. Ten of these were generally provided to teach dilation; however, seven were undoubtedly principles of amplification. These exercises had a great influence upon the practice of the period since they were used for training students. Even though the main purpose of amplification in the Progymnasmata appears to have been dilation by an extensive treatment, Hermogenes and Aphthonius undoubtedly maintained some classical vestiges of auxesis. These two writers combined the notion of an extensive treatment with the concept of increasing a subject in importance. However, these faint traces of an intensive amplification were completely lost in the late Middle Ages.

Alcuin's Rhetoric

During the latter part of the seventh century, Alcuin composed his Disputatio de Rhetorica et de Virtutibus Sapientissimi Regis Karli et Albini Magistri; however, today the work is known by the title The Rhetoric of Alcuin and Charlemagne of Alcuin's Rhetoric.[40] Even though little is

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[40]Alcuin, The Rhetoric of Alcuin and Charlemagne, trans. Wilbur Samuel Howell (Princeton: Princeton University Press, 1941), p. 3.

known about Alcuin, his rhetoric is primarily concerned with forensic speaking.

Although Alcuin fails to present a systematic treatment of amplification, he recognizes the usefulness of the concept in the law courts. The work is in dialogue form, and the main characters are Charlemagne and Alcuin. Charlemagne asks questions, and Alcuin usually answers them. At one point Charlemagne asks Alcuin to describe the duties of the officials in a court room. Alcuin answers:

> The judge is in possession of the domain of justice, the witnesses, the domain of truth. The plaintiff uses overstatement for the purpose of amplifying the subject, and the defendant understatement in order to minimize it, unless perchance the dispute concerns praise or a demand for reward, in which case the order is reversed, and understatement is used by the plaintiff, overstatement by the defendant.[41]

Later Alcuin informs Charlemagne that all actions result from either impulse of premeditation. He describes impulse as that natural force which compels a man to take specific action, and premeditation is carefully planned action. Then, Charlemagne asks what the plaintiff and defendant's reactions should be to impulse or premeditation. Alcuin states: "When the plaintiff says that something has been done as the result of Impulse, he ought in his words

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[41] Ibid., p. 93ff.

and opinions to amplify the violence. . . ."[42] This should be accomplished by magnifying the passions which caused such violence and illustrating how other people with similar impulses have committed such deeds. When the action was premeditated, the plaintiff "will point out what advantage the culprit has sought or what disadvantage avoided, and he will amplify this as much as possible."[43] Motives such as glory, power, money, friendship, and enmity should be particularly amplified. On the other hand, Alcuin states that the defendant should attempt to say that there is no impulse or premeditation, and he should minimize any that exists while magnifying the goodness of his actions when compared to their disadvantage.[44]

The Encyclopedists

Besides a few available rhetorics, the theory of discourse was discussed by the encyclopedic writers of the Middle Ages. These men usually prepared encyclopedias of existing knowledge which often discussed the status of the seven liberal arts. Capella, Fortunatianus, Cassiodorus,

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[42] Ibid., pp. 93-95.

[43] Ibid.

[44] Ibid.

and Isidore of Seville were important encyclopedists. Even though none of these men discussed important concepts of amplification, their presence is important to any consideration of medieval rhetoric.

Capella wrote an encyclopedia during the latter half of the third century. The fifth book of this work is entitled De Arte Rhetorica.[45] Capella's Rhetorica was also used as a student text throughout the Middle Ages.[46] The only mention Capella makes of amplification takes place under the heading of argumentation and topics. Here he recognizes the topic of degrees -- more or less -- which involves "deduction from greater to lesser and from lesser to greater."[47] Even though this concept undoubtedly came from classical authors, neither Capella or those who followed him attempted to relate it to medieval amplification.

Another encyclopedic author was Fortunatianus. His encyclopedia was written during the third century, and it

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[45]Lou W. Conklin, "The Fifth Book (De Rhetorica) of the De Nuptiis Philogiae Et Mercurii Et De Septem Artibus Liberalibus of Martianus Capella" (unpublished M.A. thesis, Cornell University, Ithaca, New York, 1928), pp. 7-8.

[46]Ibid., p. 21.

[47]Ibid., p. 117.

was also later employed as a school text of rhetoric.[48] Fortunatianus connects amplification to style. In fact he recognizes the concept as one of the five functions of style:

> The functions of figures are how many? Five. They help to amplify and condense, cause to be thought an excellent speaker, give us the appearance of speaking extemporaneously, and embellish our style.[49]

Moreover, Fortunatianus does not recognize amplification by commonplace which was popular in the elementary exercises of the period.

Cassiodorus' Secular Letters in his Institutiones of Divine and Human Readings contains a brief discussion of rhetoric. Written during the first half of the sixth century, the Institutiones attempted to summarize existing knowledge, including rhetoric, in the Middle Ages. However, Cassiodorus does not mention amplification.[50]

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[48]Mary A. Brightbill, "The Ars Rhetorica of C. Chirius Fortunatianus" (unpublished M.A. thesis, Cornell University, Ithaca, New York, 1930), pp. 20-21.

[49]Ibid., p. 123.

[50]Cassiodorus, Secular Letters in An Introduction to Divine and Human Readings, trans. Leslie Webber Jones (New York: Columbia University Press, 1946); also see Curtius, op. cit., pp.74-75.

During the seventh century, Isidore of Seville, a Spanish bishop, wrote his Etymologiae. The Etymologiae is an encyclopedia of the seven liberal arts and other existing knowledge.[51] Isidore, however, recognizes two methods of amplification. First, following the tradition of the Progymnasmata, Isidore recognizes the commonplace as a means of amplification in speeches of praise or blame directed against an individual or a particular deed.[52] Second, he states that amplification is produced by figures of style:

> Speech is amplified and adorned by the use of figures. Since direct, unvaried speech creates a weariness and disgust both of speaking and hearing, it must be varied and turned into other forms, so that it may give renewed power to the speaker, and become more ornate and turn the judge from an aloft countenance and attention.[53]

Therefore, the encyclopedists of the Middle Ages generally recognized an extensive amplification produced by the commonplaces of rhetoric or figures of style. Since these writers gained much of their information from existing

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[51]Baldwin, op. cit., pp. 95-96.

[52]Lechner, op. cit., pp. 40-41.

[53]Ernest Brehaut, An Encyclopedist of the Dark Ages: Isidore of Seville (New York: Columbia University Press, 1912), p. 113.

discussions of classical rhetoric, they likely failed to emphasize dilation as much as other medieval authors.

Ars dictaminis and ars poetiques

Between the sixth and eleventh centuries, rhetoric became a subdivided discipline. Since the church needed a theory of preaching, it incorporated rhetoric into its ars praedicandi. Then, in the secular field, the ars dictaminis and ars poetiques developed. Ars poetiques was actually a rather broad term which applied to all the arts pertaining to poetry and prose, and ars dictaminis referred to a narrow study mainly concerned with the art of letter writing.[54] The ars dictaminis developed about the sixth century when there were more opportunities for men skilled in the use of the pen than there were for polished orators.[55] Moreover, the ars dictaminis "grew up out of the need of administrative procedure, and was primarily intended to furnish models for letters and official documents."[56]

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[54]Baldwin, op. cit., pp. 208-227 has a good discussion of the art of letter writing in the Middle Ages.

[55]Louis Paetow, The Arts Course of the Medieval Universities with Special Reference to Grammar and Rhetoric, University of Illinois Studies, Vol. III, 1910, p. 70.

[56]Curtius, op. cit., pp. 75-76.

Even though the ars dictaminis and ars poetiques had different names and centered in somewhat different areas, they were actually very close in medieval studies. In his Les Arts Poetiques du XII^{e} et du XIII^{e} Siècle, Edmond Faral makes few if any distinctions between the two disciplines. Moreover, he, like other authorities, usually discusses the ars dictaminis as a subdivision of the ars poetiques.[57] Surprisingly, their strongest connection is a common function. According to Faral this purpose is amplification. Faral states: "L'amplification est la grande chose: elle est la principale fonction de l'ecrivain."[58] Baldwin has arrived at a similar conclusion:

> Imitative writing of Latin verse, long part of the study of grammatica, has been combined with the theory of rhetorica through exercises in figures, and with its practice through exercises in dictamen. Doubtless the resulting aggregation was called poetria both because the exercises were still connected in verse, and because, whether in verse or in dictamen, they were focused on that heightening by ornament and by dilation which was conventionally regarded as poetic.[59]

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[57] Faral concludes that both arts of writing were closely related during the Middle Ages and that they so similar that many authors discussed them in the same volume.

[58] Faral, op. cit., p. 61.

[59] Baldwin, op. cit., p. 195.

Medieval amplification in the arts of writing was only concerned with the extensive development of a subject, and it always developed length rather than importance.[60] This dilation was accomplished in two ways. First, stylistic devices were employed to amplify most subjects. Second, a vague notion of commonplaces continued to suggest additional steps of enlarging.

This concept of amplification can easily be observed in the important writings of the late Middle Ages. With the exception of Horace, almost all medieval authors established exaggerated dilation as the prime virtue of discourse.[61]

D'Ekkehard IV wrote his Ymmoni fratri, post abbati, de lege dictamen ornandi during the middle of the eleventh century. The work is primarily concerned with ars dictaminis, and its main preoccupation is with stylistic means of enlarging a discourse.[62]

Matthiew de Vendôme wrote his Ars Versificatoria prior to 1175. The entire preoccupation of the volume is with

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[60]Faral, op. cit., p. 61.

[61]Baldwin, op. cit., pp. 85-86.

[62]Faral, op. cit., p. 47; D'Ekkehard's work can be found in Faral pp. 104-105 in part.

stylistic figures useful for dilation in writing.[63]

Johannes de Garlandi's Poetria is a product of the early thirteenth century. Even though Poetria discusses poetry, it is mainly concerned with the ars dictaminis. Baldwin calls this volume a practical adjustment to the teaching of the medieval period. Both subjects consisted of "rhetorica, and both were confined within the single department anciently called elocutio."[64] Not only is the entire preoccupation with stylistic devices for amplification, for the author even divides style into three types depending upon the degree of dilation. The three kinds of style are sublime, temperate, and simple.[65]

During the late thirteenth century, Evrard L'Allemand wrote his famous Laborintus. Written for both poet and orator, Laborintus discusses eight methods of dilating a subject besides presenting the familiar stylistic figures used in amplification.[66]

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[63]Baldwin, op. cit., pp. 185-187; Matthiew de Vendôme's Ars Versificatoria is presented in Faral, pp. 109-193.

[64]Baldwin, op. cit., p. 191; Johannes de Garlandi's Poetria is presented in part in Faral, pp. 378-380.

[65]Faral, op. cit., p. 380.

[66]Ibid., pp. 39 and 336ff.

One of the most famous writers of the late Middle Ages was Geoffroi de Vinsauf. He taught the ars dictaminis during the late thirteenth century, and he is credited with three works on amplification. His Poetria nova centers around eight means of dilating a subject. Summa magistri Gaufride Vinsauf de coloribus rhetoricis consists of the remains of Geoffroi's volume on the colors of rhetoric, and Documentum de modo et arte dictandi et versificandi discusses the ars dictaminis.[67]

Although all of the above writers discuss the means of dilating a subject, their methods are very much alike. The usual medieval procedure was to discuss the eight commonplaces for enlargement and then present the colors of rhetoric which were used to amplify the subject even more. The following discussion presents the eight means of enlarging by commonplaces.

First, interpretatio or expolitio amplified a subject through stylistic word changes. Interpretatio is defined as: "that which by repeating the same thought reinforces the expression but replaces what has been put by another wording which has the same force, in this manner, 'You have

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[67] Ibid., pp. 15-24; Geoffroi de Vinsauf's works can be found in Faral pp. 197-262, 265-320, and 321-327.

cast down the common wealth utterly; you have toppled the state to its fundament, etc.'"[68] Expolitio is defined as; "When we remain on the same subject of discussion but seem to speak variously."[69] Moreover, expolitio takes two forms. The first consists of changing an expression by words, a tone of voice, proofs, different sentences, contraries, comparisons, and examples.[70]

Second, dilation is created by periphrase, also called perifrasis, circumlocutio, circuitio, circuitus, and circuitus eloquendi. This method consists of restating a subject by traveling completely around it.[71]

Third, apostrophe, also known as apostropha and exclamatio, enlarged a subject by expressing extreme pain or indignation. Originally developed as a stylistic figure in classical rhetoric, apostrophe occurred when the speaker turned from the judges and addressed the plaintiff.[72]

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[68] Ibid., p. 63; "Interpretatio est quae non iterans idem redintegrat verbum, sed id commutat quod positum est alio verbo quod idem valeat. . . . Expolitio est eodem loco manemus, et aliud atque aliud dicere videmur."

[69] Ibid.

[70] Ibid.

[71] Ibid., p. 68.

[72] Ibid., p. 71.

Fourth, comparison formed another means of amplifying. Frequently called similitudo, it usually took four forms: (a) a discussion of the opposites of a thing; (b) lengthening the topic by negation; (c) employing brevity which compared only a few particulars of each case; and (d) collection which compared everything in one situation to every part of another.[73]

Fifth, prosopopee, also called fictio personarum, conformatio, deformatio, and effiguratio, was enlargement by personification. The speaker could amplify his subject by either acting as the character he wished to portray or by giving inanimate objects the ability to speak.[74]

Sixth, dilation by digression was a departure from the subject to discuss a closely related matter. Here, the speaker could employ comparisons or similitudes regarding the topic, or he might make predictions about the subject from past actions.[75]

Seventh, description offered another method of enlargement. Descriptions of persons, objects, and scenes were made after careful consideration of the purpose -- whether praise

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[73] Ibid., p. 69.

[74] Ibid., pp. 72-73.

[75] Ibid., p. 74.

or blame --, of the discourse, the characteristics of the subject, the plan of development, and the specific figures of style to be used in amplification.[76]

Eighth, affirmation apres la negation consisted of dilating by denying parts of an idea while affirming the others. It was perhaps the least popular method of amplification in the ars dictaminis and ars poetiques.[77]

Since amplification in these treatises concerned the length of a subject, it was only natural that medieval writers discuss brevity as the opposite of amplification. Just as medieval authors developed several means of enlarging any subject by certain commonplaces, they presented ways of shortening a discourse. Usually, brevity was accomplished by proper emphasis, using the least possible number of words, giving only absolutely necessary propositions, deleting all repetition, using implied meanings when possible, and general economy of operation.[78]

The eight commonplaces used in the ars dictaminis and ars poetiques were probably not derived from any one source. However, they were likely obtained from the commonplaces

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[76] Ibid., pp. 75-84.

[77] Ibid., pp. 84-85.

[78] Ibid., pp. 85 and 195.

of the Rhetorica ad C. Herennium and the early medieval Progymnasmata, for the above commonplaces seem to be stylistic figures which correspond roughly to elements in the earlier topics for amplification.[79]

Even though the commonplaces of the ars dictaminis and ars poetiques are primarily devices of style, medieval writers also developed a comprehensive list of tropes and figures known as the colors of rhetoric. These rhetorical colors provided additional material for amplification. When Faral compares the colors of rhetoric to existing ancient writings, he draws the conclusion that these colors were taken from the Rhetorica ad C. Herennium.[80]

Onulf de Spire's Rhetorici colores was one of the first rhetorical color books; it was written during the middle of the eleventh century.[81] Other rhetorical color books include Marbode's De ornamentis verborum written about the middle of the twelfth century, Geoffroi de Vinsauf's Poetria and Summa de coloribus, Evrard L'Allemand's Laborintus, Evrard de Bethune's Graecismus; and Anonyme de Saint-Omer's unnamed

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[79] See Chapter II, pp. 20-26 and Chapter III, pp. 4-12.

[80] Faral, op. cit., p. 62.

[81] Ibid., pp. 49-50. Onulf de Spire's Rhetorici colores is presented in Sitzungsberichte der Berl, Akademi, 1894, p. 361.

manuscript.[82]

Geoffroi de Vinsauf's Summa de coloribus rhetoricis is very typical of the medieval color books. The following list of rhetorical colors has been translated from Geoffroi's work:

> Repititio is an unbroken succession at the beginning of different phrases [clauses] when the same [word or expression] is repeated. . . .
>
> Conversio is when the same [word or expression] is repeated at the end [of each of a succession] of different phrases [clauses]. . . .
>
> Complexio is when the same [word or expression] is repeated both at the beginning and at the end. . . .
>
> Traductio is where [one grammatical] case is replaced by [another] case. Or otherwise, indeed when the same expression is retained but with a different meaning. . . .
>
> Contentio is when the discourse is composed of mutually contradictory expressions. . . .
>
> Ratiocinatio is when we inquire of something why it is as is and then assign a reason why it should be so. . . .
>
> Contrarium is from two opposing propositions, one is proved by means of the other. . . .
>
> Articulus is when single words are separated by pauses in an abrupt style. . . .
>
> Similitudo cadens is what occurs when [the sound of] word endings are [is] the same due to accidence or the necessities of grammar. . . .

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[82] Ibid., pp. 47-54.

Similitudo desinens is what occurs when word endings are the same due to other reasons. . . .

Gradatio is when the progress through the matter is made by degrees. Gradatio also may be accomplished in two ways. For it may be done through a repetition of the preceding word as often as through a [differently] inflected form of the same word. By the repetition of the preceding word . . . . By a differently inflected form of the same word. . . .

Correctio is when we assert something and afterwards correct it. . . .

Annominatio is when several words are interrelated by a repetition either of letters or of syllables. . . .

Exclamatio is when from anguish or anger we cry out [in direct address]. . . .

Conduplicatio is when, through the impulse of wrath or indignation, we repeat an expression. . . .

Disjuctum is when clauses [phrases] are separated so that their expression may be compared however you please. . . .

Conjunctum is when different phrases are joined by one word set between them. . . .

Adjunctum is when different phrases are given by one word set before or after them. . . .

Dissolutum is when different phrases are set down with no intermediate conjunction. . . .

Dubitatio is when we [appear to] doubt what we want to say about two or even more things. . . .

Subjectio is when we inquire of something whether it be so or could be so, and afterwards submit reason why it is not so or could not be so. . . .

Interpretatio is when the same phrase is explained using different words. . . .

> Circuitio is when we go round about to designate a property of something and attribute to the property of the thing what should be attributed to the subject [of discourse], as when we call something by the name of its property, as "Medea is crime itself" or "all power will be jealous of a partner," i.e., "every powerful man." It must be known, moreover, that circuitio in rhetorical techniques is the same as emphasis in art. . . .
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> Translatio is when some expression is transferred from its specific meaning to another of a certain similarity, ...
>
> Significatio indeed is when for one thing another is signified.[83] . . .

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[83] Ibid., pp. 321-327. Repetitio est continuatio in principio diversarum clausularum quando idem repetitur . . . . Conversio est quando in fine diversarum clausularum idem repetitur . . . . Complexio est quando et in principio et in fine idem repetitur . . . . Traductio est quando casus a casu traducitur. . . . Contentio est quando ex contrariis rebus conficitur oratio . . . . Ratiocinatio est quando de aliquo quaerimus quare ipsum sic sit, et postea rationem assignamus quare ipsum sic sit. . . . Contrarium est quando duobus contrariis propositis unum probatur per reliquum. . . . Articulus est quando signgula verba, singulis intervallis, distimguntur caesa oratione. . . . Similitudo cadens est quod fit in simili concidentia dictionum casualium. . . . Similitudo desines est quod fit in simili concidentia dictionum non casualium. . . . Gradatio est quando gradatim fit decensus. Gradatio quoque fit dupliciter. Fit enim per resumptionem dictionis praecedentis, quandoque per inflexionem ipsius. Per resumptionem dictionis praecedentis. . . . Correctio est quando aliquid ostendimus et ipsum postea corrigimus. . . . Annominatio est quando plures dictiones sibi assimilantur in literis, vel in syllabis. . . . Exclamatio est quando ex dolore vel indignatione exclamanus. . . . . Conduplicatio est quando motu irae vel indignationis idem conduplicamus verbum. . . . Disjunctum est quando orationes disjunguntur, ita quod quaelibet illarum suum respiciat verbum. . . . Conjunctum est quando diversae orationes junguntur per unum verbum interpositum. . . . Adjunctum est quando diversae orationes junguntur per unum verbum praepositum vel suppositum. . . . Dissolutum est quando diversae

After completing a thorough discussion on the rhetorical colors, Geoffroi concludes with this statement: "Let these remarks on serious topics suffice."[84]

Therefore, amplification in the ars dictaminis and ars poetiques was primarily a matter of extensive development. Medieval dilation was accomplished in two general means. First, most writers presented eight commonplaces on amplification which were actually stylistic figures which corresponded roughly to the commonplaces of the Rhetorica ad C. Herennium and the medieval exercises called Progymnasmata. Second, rhetorical color books presented stylistic figures which were employed in dilation. These figures of speech were usually obtained from the Rhetorica ad C. Herennium.

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orationes ponuntur nulla mediante conjunctione. . . . Dubitatio est quando de duobus utrum vel de pluribus dubitamus quid eorum velimus dicere. . . . Subjectio est quando de aliquo quaerimus utrum sic sit vel sic esse possit, et postea rationem subjicimus quare ipsum sic non sit vel sic esse non possit. . . . Interpretatio est quando eadem oratio diversis verbis explicatur. . . . Circuitio est quando circuimus ad designandum proprietatem alicujus rei et attribuimus proprietati rei quod attribuendum subjecto, vel quando appellamus aliquam rem nomine suae proprietatis. . . . Translatio est quando aliqua dictio transfertur a propria significatione ad impropriam quadam similitudine. . . . Significatio autem est quando per unum significatur aliud. . . ."

[84] Ibid., p. 327. "Haec de gravi materia dicta sufficant."

Ars praedicandi

The concept of amplification probably reached its apex in the medieval ars praedicandi. Beginning in the fifth century and continuing until the early sixteenth century, churchmen became increasingly concerned with their preparation and delivery of sermons.

Augustine's De Doctrina Christiana represents the first step in this Christianization of rhetoric. The work was completed in the fifth century, and it grappled with the question of rhetoric's place in Christianity. Augustine answered yes, and his reply made the church a principal guardian of the theory of discourse.[85] The influence of De Doctrina Christiana can be observed in that it is "quoted by such writers as Rhabanus Maurus, in the ninth century, Alain de Lille in the twelfth, Humbert of Romans in the thirteenth, and Robert of Basevorn in fourteenth."[86]

In the De Doctrina Christiana Augustine is concerned

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[85]Augustine, De Doctrina Christina, trans. Sister Therese Sullivan (Washington: Catholic University Press, 1930).

[86]James J. Murphy, "Saint Augustine and the Debate About a Christian Rhetoric," Quarterly Journal of Speech, XLIV (December, 1960), 400.

with scriptural truth and its communication. The first three books of De Doctrina Christiana discuss the discovery of Christian doctrine, and the fourth book presents methods for the preacher to add eloquence to his discourse. For this reason, Augustine's work has been called "a Christian theory of literature" and "a foundation of medieval preaching theory."[87]

Even though Augustine does not present a systematic treatment of amplification, he seems to recognize its value as a stylistic device. While discussing means of improving eloquence, Augustine uses examples from the Apostles which employ magnification. Climax is the chief among these devices. Augustine quotes the Apostle Paul as follows: "But we glory in tribulations, knowing that tribulation worketh patience; and patience trial; and trial hope; and hope confoundeth not, because the charity of God is poured forth in our hearts. . . ."[88] Here, Augustine praises the eloquence of Paul in amplifying the virtues of tribulation by means of a rhetorical climax.

Augustine also suggests that preachers employ periods in their sermons. In the following passage, Augustine quotes

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[87] Ibid.

[88] Augustine, op. cit., p. 124.

the Apostle Paul as he amplifies his Christian courage:

> Of the Jews five times did I receive forty stripes save one. Thrice was I beaten with rods, once I was stoned, thrice I suffered shipwreck, a night and a day I was in the depth of the sea. In journeying often, in perils from the Gentiles, in perils in the city, in perils in the wilderness, in perils in the sea, in perils from false brethren. In labor and painfulness, in much watching, in hunger and thirst, in fasting often, in cold and nakedness.[89]

Although Augustine does not mention amplification as a rhetorical device, he uses illustrations which contain stylistic magnification and encourages others to employ this type of language.

During the late medieval period, hundreds of preaching manuals were published. Harry Caplan has the most complete list of these works in his Medaeval Arts Praedicandi: A Handlist.[90] Whereas the written aspects of rhetoric went into the ars dictaminis, its oral counterparts were maintained by the medieval church. These manuals were so popular during the late Middle Ages that one authority tells us: "Tracts by Englishmen on the formal art of preaching, on dilating and dividing the sermon are so numerous from the second half

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[89] Ibid., p. 126.

[90] Harry Caplan, Medaeval Arts Praedicandi: A Handlist, Vol. XXIV of the Cornell Studies in Classical Philology, Cornell University Press, 1934.

of the thirteenth century onwards, that the practice might almost be looked upon as a speciality of our pulpits."[91]

Even more surprising than the popularity of these preaching treatises was the consistency which their authors follow in organization and content. For example, the table of contents of Facobus Fusignano's Libellus artis praedicationis, written about 1315, provides a good conception of the organization of most ars praedicandi.

Chapter I.	The Four Causes in Divine Exhortations.
Chapter II.	The Requirement of Choosing a Theme and Beginning with Prayer.
Chapter III.	The Desirable Qualities of a Sermonic Theme.
Chapter IV.	The Nature and Function of the Protheme and the Prayer.
Chapter V.	The Analysis of the Theme by the Process of Division.
Chapter VI.	The Subdivisions of the Theme and of the Main Parts.
Chapter VII.	The Modes of Dilating or Amplifying a Sermon.[92]

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[91] G. R. Owst, Preaching in Medieval England (Cambridge, 1926), p. 314.

[92] Otto A. L. Dieter, "Arbor Picta: The Medieval Tree of Preaching," Quarterly Journal of Speech, LI (April, 1965), 139.

Even though not all preaching texts followed this chapter organization, three elements were absolutely essential: Every sermon needed a theme, a division, and the dilation of the various parts of the message. Moreover, amplification frequently received more attention than any other item. Caplan clarifies this:

> The method of the thirteenth century, it will be seen, was to unfold the sermon from the internal essence of the truth with which it was concerned, by explaining the text and by deducing associated lines of thought, with strong dependence on what Bossuet later called, perhaps properly, the "banal" art of amplification.[93]

It is not quite certain why amplification or dilation as enlargement became so important to the medieval church. However, George J. Englehardt seems to have a reasonable explanation:

> The theory of dilation was probably first developed in the homiletics of the Christian Church, the preachers of which found themselves confronted with the task of expounding Holy Scripture to the laity. To expatiate upon a line of the sacred text, extracting all the meaning both implicit and explicit, and by so dwelling upon the line to infix it in the memories of all who heard -- such could well have been the need that occasioned the development of this theory. A further motive for dilation in

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[93] Harry Caplan, "A Late Medieval Tractate on Preaching," Studies in Rhetoric and Public Speaking in Honor of James Albert Winans (New York: Russell and Russell, Inc., 1962), p. 64.

> medieval homilies is suggested by the emphatic use of size in medieval art. To the minds of that era, length of discourse like the size of a figure may have been an index of importance. Even the semblance of beauty could be elicited by dilation: for pious variation of a single theme would achieve that variety in unity which is but the converse of the scholastic unity in variety.[94]

The value of amplification in the ars praedicandi expressed itself clearly in the medieval tree of preaching. Otto Dieter explains how medieval preachers frequently compared a sermon to a tree. The tree trunk represented the theme of a discourse; two branches near the base symbolized the protheme and prayer; three larger branches illustrated the means of dividing a subject into three parts; and, branches extending from each of the larger branches pictured the various methods of amplifying the theme. The following diagram prepared by Dieter should make this clearer.[95]

Jacobus de Fusignano's Libellus artis praedictionis, written in 1310, discusses the idea of the similarities between a sermon and a tree:

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[94]George J. Englehardt, "Medieval Vestiges in the Rhetoric of Erasmus," Publication of the Modern Language Association, LXIII (1948), 740.

[95]Dieter, op. cit., 139; also see Th. M. Charland, Artes Praedicandi (Paris, 1936), title page.

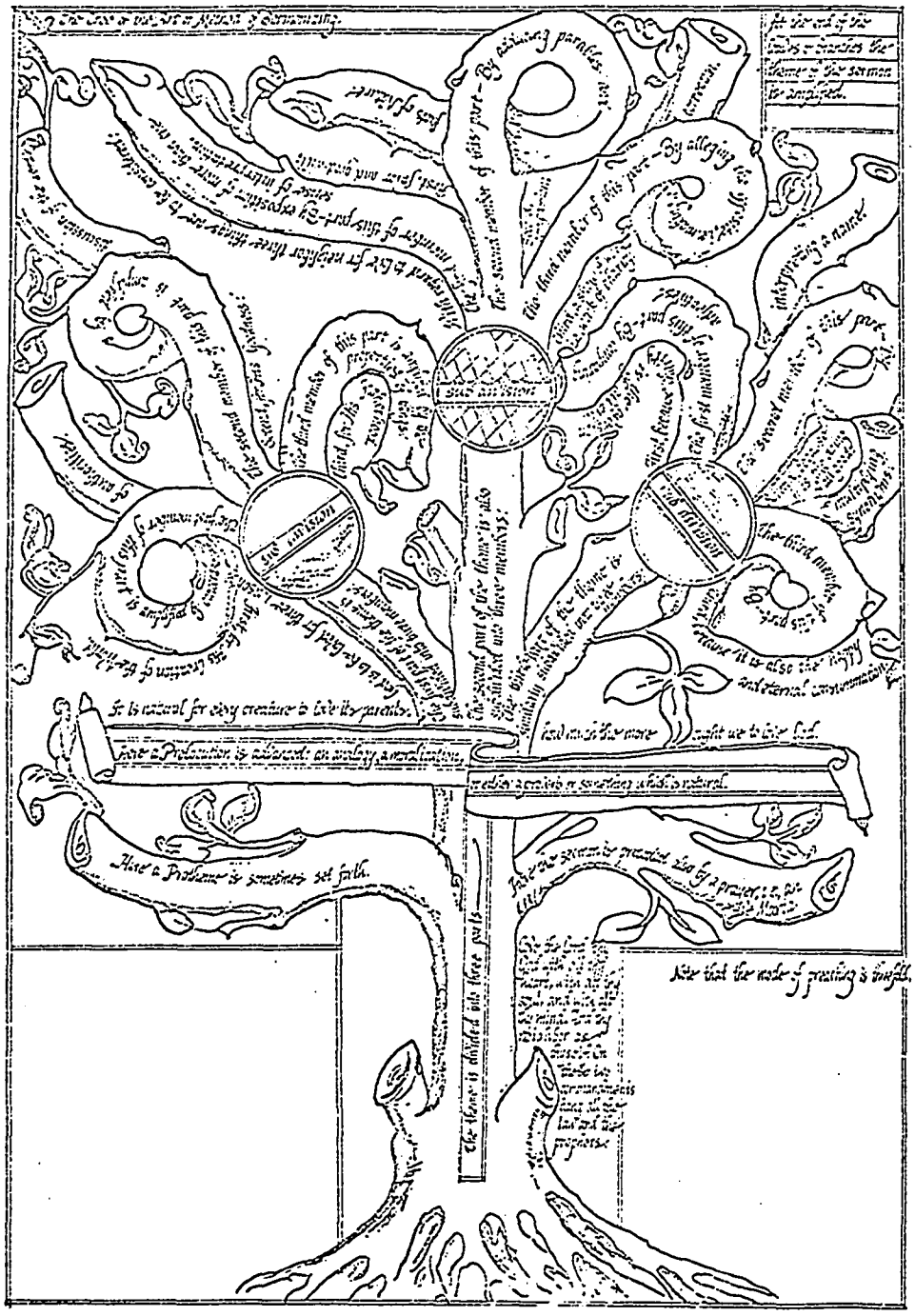

Figure 1.
Medieval Tree of Preaching

> But to follow out the analogy of a sermon to a tree, one must also understand that just as a tree, after it has grown out into its secondary branches, extends itself further in branchlets and twigs, so too a sermon ought not to consist merely in the partition of a theme and its distribution into main parts, but must also be elaborated further so that its outline is completely developed in a uniform, pleasing manner.[96]

Once the medieval preacher had selected a theme and divided it into proper divisions,

> he is instructed that to develop the theme completely each of the parts must be further extended and amplified by application of one or more of the nine modi dilatandi, or modes of dilation. Each of the nine specific modes of amplification is located on a label inscribed on the tree . . . first, through concordance of authorities; second, through discussion of words; third, through the properties of things; fourth, through exposition of various senses of interpretation; fifth, through similitudes and that which is natural; sixth, by alleging the opposite, that is, by making corrections; seventh, through comparisons of adjectives; eighth, through interpretation of a name; and ninth, through the use of synonyms.[97]

Therefore, it is clear that dilation was an important part of the ars praedicandi. Charles Smyth also testifies to the value of amplification as illustrated in the medieval tree of preaching. He states: ". . . the foliage and the fruit of the sermon-tree are represented by . . . dilatatio,

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[96] Ibid., p. 133.

[97] Ibid., pp. 128-129.

to which everything that has gone before is merely a preamble, a skeleton. It is in this final stage that the preacher clothes his skeleton with flesh. . . ."[98]

Although amplification formed the bulk of medieval preaching theory, there was no standard number for the methods of dilation. Most manuals contained between eight and twelve means of amplification; however, some works presented twenty. The Arbor picta lists nine,[99] Fusignano has twelve,[100] a tract associated with Aquinas mentions nine,[101] one thought to be by Bonaventura has eight,[102] Jean de Galles probably had eight,[103] William of Auvergne

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[98]Charles Smyth, The Art of Preaching (London: Society for Promoting Christian Knowledge through the Macmillan Co., 1940), p. 34.

[99]Dieter, op. cit., 142.

[100]Ibid.

[101]Harry Caplan, "Classical Rhetoric and the Medieval Theory of Preaching," Classical Philology, XXVIII (April, 1933), 292ff.

[102]Ibid.

[103]Dieter, op. cit., 142.

lists twenty,[104] Robert of Basevorn has eight,[105] Thomas Waleys only discusses three,[106] and even Erasmus refers to several modes of amplification in his De duplici copia.[107]

Caplan has collected an extensive list of the modes of medieval amplification in the ars praedicandi. The twenty methods presented by Caplan provide an outline for the following discussion of the means of dilation in the ars praedicandi.[108]

(1) One of the most common modes of amplification consisted of quotations by authorities found in scripture, philosophy, and among high ranking church officials.[109] Thomas Waleys' De Modo Componendi Sermones, written in the fourteenth century, discusses dilation by authority more completely than most preaching manuals. Concerning the

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[104]Caplan, "Medieval Tractate," 76ff.

[105]Reverend Leopold Krul, "The Forma Praedicandi of Robert of Basevorn Abridged, and Translated into English" (unpublished master's thesis, Cornell University, Ithaca, New York, 1950), p. 68.

[106]Dorthy Evelyn Grosser, "Thomas Waleys' De Modo Componendi Sermones Rendered into English: (unpublished master's thesis, Cornell University, Ithaca, New York, 1949), p. 100ff.

[107]Englehardt, op. cit., 793ff.

[108]Caplan, "Medieval Theory of Preaching," 87-90.

[109]Ibid.

types of authority, Waleys states: ". . . some preachers use only authorities from the Bible, or of other teachers of the Church, or at times also pagan philosophers, especially those who have written about moral precepts, such as Cicero and Seneca. . . ."[110] Waleys also suggests that preachers connect their authorities for unity by exposition, definition, description, causality, specification, modification, confirmation, individual relationships, supplementation, contrary positions, diversity, and exception.[111]

Expansion from authority was so popular during the Middle Ages that John of Wales and Thomas of Ireland compiled extracts from authorities and arranged them alphabetically for preachers.[112] Waleys encourages ministers to use such compilations to insure a complete treatment on any subject.[113]

Robert of Basevorn's Forma Praedicandi, which was written in 1322, is often considered one of the best medieval preaching manuals. The Forma Praedicandi calls amplification

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[110] Grosser, op. cit., p. 101.

[111] Ibid., pp. 101-107.

[112] The title of this work is Manipulus Florum, and it was published in Piacenza in 1483.

[113] Grosser, op. cit., p. 109.

by authority concordances, and it develops three ways for combining different concordances on a subject; through different meanings on the same topic; through authorities with similar meanings but different language; and by combining different concordances for the fullest development.[114]

Caplan's translation of the anonymous "Aquinas-Tractate" offers similar observations about expansion from authority:

> . . . sermon is expanded through agreements of authorities. Such agreements are threefold: of the Bible, of sacred authorities, and of the moral philosophers. So also they are taken up in three ways: from a same, from a like, and from a contrary. Take the passage: "The righteous shall flourish like the palm tree," From a same: "The righteous shall flourish like the lily." From a like: "The righteous has these blessings: he is brave and prudent. And since he performs good works, he shall be rewarded." From a contrary: "The unrighteous, however, doth evil and so shall be punished."[115]

Etienne Gilson, a noted French scholar in the field of medieval preaching methods, believes that quotations by authorities provided what was perhaps the most popular means of dilating a theme.[116]

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[114]Krul, op. cit., pp. iv and 70.

[115]Caplan, "Medieval Tractate," p. 77.

[116]Etienne Gilson, "Michel Menot et la technique du sermon medievale," Les idees et les lettres (Paris, 1932), pp. 136-137.

(2) Word definitions and divisions provided another method of dilating a sermon.[117] The Forma Praedicandi provides an example of amplification about a just man. Here, the just individual is defined as "he who renders to everyone his due; to his superior, God; to his equal, for example to himself; to his inferior, for example, to his neighbor."[118] It should be noticed that the definition is also enlarged by divisions. However, Basevorn describes how additional amplification may continue from this:

> When, however, somethings is defined or described, the preacher can conveniently make transference to the opposite, because the definition of one opposite is valid for defining the other. Having described justice he can go on to any other virtue, and show, for example, how prudence is used in discerning good from evil, and likewise the greater evil from the lesser. Prudence is the discrimination between good and bad things. Thus we use Amplification by proposing to discuss a noun, not only by noting what is in the theme but also other things on account of it.[119]

The "Aquinas-Tractate" also emphasizes the use of definitions and divisions for enlargement:

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[117] Caplan, "Medieval Theory of Preaching," 87-90.

[118] Krul, op. cit., p. 68.

[119] Ibid., pp. 68-69.

> . . . a sermon is expanded through discussion of words, and the like. There should be a discussion of the words both in the theme and in the authorities adduced. When the preacher wishes to discuss the words of Christ from some authority, he should first consider how many clausulae the authority has, and the order of the clauses or of the words. For when the authority has several clausulae, the preacher should consider whether he can adapt some one of them to the number of virtues and vices, or to the parts of penitence. This discussion of words can also be performed through definitions or descriptions of the term taken up in the theme.[120]

Gilson mentions that some ars praedicandi included descriptions and explanations with divisions and definitions. However, he concludes that these descriptions and explanations are especially useful in dilating on the subjects of virtue and vice.[121]

(3) Medieval preachers also amplified subjects by discussing their various properties.[122] The "Aquinas-Tractate" offers a rather complete explanation of this mode of dilation:

> . . . expansion can be made through the properties of things. A sermon can be prolonged and amplified through the properties of things with reference to the praise of the conduct of someone. For example, in the Psalms it is written: "God, thy God, hath anointed thee with the oil of gladness above they

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[120] Caplan, "Medieval Tractate," p. 77.

[121] Gilson, op. cit., p. 128.

[122] Caplan, "Medieval Theory of Preaching," 87-90.

> fellows." This may be discussed as follows. Grace is conveniently denoted by oil for oil has a sanative virtue. Thus Grace cures the wounds of the soul by destroying sins. This method the Saviour uses (Matt. xxii and Mark xii). In the parable of the husbandmen who slew the heir, this way was also used; and by the prophet Nathan, and in Romans xii. Let punishment be administered them whom the oil of Grace does not avail. Similarly, "As the lily among thorns," for a lily is white and fragrant, whereas to a man a thorn is such and such. Such exposition can be made on both good things and evil -- for instance of evil things, hypocrites and man.[123]

(4) Analogies and natural truths provided a fourth means of enlarging a theme for medieval preachers. Amplification from natural truths would be stated: "It is natural for every creature to love its parents; how much more ought we to love God from Whom it becomes natural for us to love our parents; . . . we should love Him from Whom our parents and we come."[124] The "Aquinas-Tractate" states:

> Amplification of the sermon can be accomplished also through analogies. For example, [provided] that in some part of the sermon the discussion is upon the love of kin and the providing for them. Then I can make an analogy with irrational being, let us say, sows. When one sow squeals, all rush together for mutual aid. If irrational animals act thus, then a fortiori, we rational beings ought to provide for and help our kin in the time of necessity.[125]

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[123] Caplan, "Medieval Tractate," p. 81.

[124] Ibid.

[125] Ibid.

(5) A fifth method of dilation consisted of reasoning and argument. Whereas modern day theorists consider argumentation the primary means of supporting a contention, medieval writers viewed it as one more means of increasing the copiousness of a subject. Usually, medieval arguments were taken from simile, example, topics of greater and less, opposites, confirmation, refutation, and conclusion. In the late Middle Ages the principal means of logical expansion were called syllogizando, inducendo, exemplificando, and enthymematizando.[126] The Forma Praedicandi of Robert of Basevorn provides a good example of dilating from reasoning:

> . . . Amplification is by reasoning or argumentation, which in preaching occurs especially in three ways. One, when the reasoning deals with two contraries, the one proving, the other disproving. For example if one tried to prove that continence should be maintained he should speak thus: Luxury destroys money, the body and soul, and one's good name. Therefore continence should be preserved. Another way is to reason with hidden enthymemes and by asking the listeners to draw the conclusion. For example: Would he be foolish who would weave or make a rope with which his enemy would hang him? Such a one who commits sin by which he is damned. Nathan used this method with David, and the Lord in His parables used it about the farmer. By this method a sinner is entirely confounded and secretly condemns himself. The third way of reasoning is by

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[126] Caplan, "Medieval Theory of Preaching," 87-90.

> examples. The Apostles and other saints passed to the kingdom of God through many tribulations, therefore, we ought also.[127]

Gilson suggests that medieval argumentation for the purpose of amplification followed three steps. First, the preacher reinforced each argument with its contrary. Second, he appealed to the judgment of his hearers. Third, he drew examples from the saints and churchmen to reinforce the process.[128]

(6) Comparison was also employed in the ars praedicandi for amplification. Either this followed the classical notion of the topic of more or less, or it took the form of a play on words. In the "Aquinas-Tractate" the author recognized comparisons from adjectives, varying degrees of comparison, and the comparison of similar and different things.[129] The anonymous writer presents an example of comparisons taken from different things. With the theme of a priest taking young Simon in his arms, the preacher should compare this with every individual who has taken another into his protection or guidance.[130]

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[127] Krul, op. cit., pp. 68-69; see Grosser, op. cit., p. 123; see Gilson, op. cit., pp. 130-131.

[128] Gilson, op. cit., pp. 130-131.

[129] Caplan, "Medieval Tractate," pp. 82-84.

[130] Ibid., p. 83; see Krul, op. cit., p. 70; and see Gilson, op. cit., pp. 140-141.

(7) Similitudes provided an additional method of amplification in medieval sermons. "Henry of Hesse" advises preachers to use similitude books for moralistic comparison. One such text was written about 1300 by Joannes Gorinus of San Gemignano. It was entitled Book of Similitudes, the Summa de exemplis et rerum similitudinibus libris decem constans. However, similitudes were not known universally during the Middle Ages, and they were unpopular with some writers.[131]

(8) The explanation of hidden terms also provided material for amplification. The "Aquinas-Tractate" states:

> . . . a sermon is expanded through a multiplication of explanations. If the passage has a number of meanings, the preacher should explain how thorough then the sermon can be expanded. It should be noted that these meanings are fourfold, and that the Old Testament constitutes a figurative outline of the New, because the New Testament is explained of itself.[132]

(9) By multiplying synonyms on a subject, medieval preachers provided additional expansion.[133] The "Aquinas-Tractate" presents the following example: "'It is the word of blessed Job that man that is born of woman is of few

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[131]Caplan, "Medieval Theory of Preaching," 87-90.

[132]Caplan, "Medieval Tractate," p. 79; for the four senses of scriptural interpretation see pp. 130-131.

[133]Caplan, "Medieval Theory of Preaching," 87-90.

days and full of trouble.' Amplify by synonyms. Man is filled with woes in that he is oppressed with cares, surrounded by worries, irritated by adversity, choked by perils, and the like."[134]

(10) Dilation was also accomplished by dividing a subject into all of the dialectical topics such as species, genus, whole, part, and the remaining categories. Once the division was completed the preacher was expected to comment on each of the parts. Robert of Basevorn states:

> . . . Amplification is by division. As Porphyry says, one who divides must consider a multitude of things. For example, suppose that the word head is present in the theme. Christ, a prelate, a man, is called a head. In preaching we can use other divisions also, namely of genus into species of superior into inferior, or of a whole into its integral parts. . . . But once a division has been made there can be subdivisions.[135]

(11) Explaining scriptural metaphors was frequently used for expanding themes. Although not very popular as a means of dilating sermons, Robert of Basevorn's Forma Praedicandi approves of it as follows:

> . . . by dividing metaphors through the properties of a thing, for example, The just man will flourish as the lily. The just man is rightfully compared to a lily, for the white and odoriferous lily blooms

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[134] Caplan, "Medieval Tractate," pp. 84-85.

[135] Krul, op. cit., p. 69; see Gilson, op. cit., p. 130.

> close to water. Thus the just man is or grows in the matters of tribulation or grace.[136]

Moreover, the Forma Praedicandi contains a warning to preachers about suddenly changing metaphors. If the theme were "I am a flower of the field," the speaker could refer to a lily, a violet, or a rose; but, he must not refer to Christ as a shepherd or a rock.[137]

(12) Cause and effect was frequently mentioned in the ars praedicandi as a means for amplification.[138] Gilson states that the cause and effect method

> . . . consiste á développer en s'aidant du principe de causalité. Un fait nous es donné; quelles en sont les causes? Une cause nous est donnée; quels en sont les effects? Il van sans dire que le prédicateur n'a pas a se préoccuper des causes et des effects dans l'order philosophique, mais seulement dans l'order moral, qui est l'order propre où se meut son activité. C'est donc la nature des vices, leurs causes et leurs effects, quill doit examiner avant tout, afin d'etre ensuite capable de les assigner devant son auditoire.[139]

Robert of Basevorn adds:

> For example suppose the theme were: be ye humbled under the strong hand of God. One could make a transference to the causes of humiliation which are the imperfection of body and soul, another perfection, the better life or another, the

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[136] Ibid., pp. 70-71.

[137] Ibid.

[138] Caplan, "Medieval Theory of Preaching," 87-90.

[139] Gilson, op. cit., p. 148.

> poverty, and Passion of Christ. Afterwards one may give the effects of humility; it illumines, preserves, affects, exalts, holds man in his proper place, provides an easy approach to Scripture, and expedited prayer.[140]

(13) A method which is not very popular in ars praedicandi was the use of anecdotes to enlarge a theme. Caplan refers to this mode, but he states that he has not yet investigated its usage in medieval preaching manuals.[141]

(14) Observation of the end or purpose of a thing provided still another means of dilating sermons. Like anecdotes, this mode is not very popular among writers on medieval rhetoric.[142]

(15) Preaching texts sometimes suggested that the speaker establish the essential weight of a word as a principle of enlargement. For example, entire sermons on the weight of the word et [and] were sometimes given.[143]

(16) The interpretation of a name was frequently employed for enlarging a theme in medieval sermons. Usually, the name was that of a Hebrew, biblical character.[144] The

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[140] Krul, op. cit., p. 72.

[141] Caplan, "Medieval Theory of Preaching," 87-90.

[142] Ibid.

[143] Ibid.

[144] Ibid.

"Aquinas-Tractate" contains a discussion of amplification by interpretation of a name:

> For example, when a name in some authority needs interpretation, this can be so accomplished that that material will be better understood and received. Just as God is explained as giving eternal life to His own, so Israel is interpreted as man seeing God, or as prince or hero with God.[145]

The "Aquinas-Tractate" also suggests that the preacher combine definition with interpretation to achieve a desired result:

> Take the passage: "Blessed are they that dwell in thy House, O Lord!" The definition of blessedness is made the subject, as follows: "Blessedness is the state of all good congregations." Then show to whom in the House of Heaven blessedness is bestowed -- to him in whose vision there is truth. Then, the state of blessedness is brought about through the fruition of supreme goodness. Finally, the desire for all wishing and yearning will be calmed.[146]

(17) Etymology provided means for amplifying themes by discussing word histories and variations. Waleys' De Modo Componendi Sermones presents a good example of this method. When a preacher takes a scriptural text like, "The Lord is in His holy temple, the Lord His throne in Heaven,"[147] he should turn to the etymology of the word "Lord."

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[145] Caplan, "Medieval Tractate," p. 84.

[146] Ibid.

[147] Grosser, op. cit., pp. 101ff.

> "Dominus" (Lord) has many etymologies. It is interpreted as "Dan minas" (giving threats), "Donans manus" (presenting hands), "Donans munus" (presenting a gift), that is, He gives the threat of punishment, the hand of assistance, and the gift of advice. "Dominus" is also said to be derived from "domus" (house) because He presides over the house. All of these interpretations can be applied to Christ. Note the extent of the opportunity and occasion provided already for development merely from the etymology and derivation of the word "Dominus."[148]

(18) Parts of speech provided medieval ministers with another method for dilating themes.[149] Frequently, the ambiguity of nouns or verbs provided material for enlargement. Waleys employs the following illustration. A speaker's theme is "For it is easier for a camel (camelus) to enter in through a needle's (acus) eye than for a rich man to enter into the kingdom of God."[150] Waleys demonstrates that camelus and acus are ambiguous nouns. Camelus refers to both a beast of burden and a large rope, and acus means either a sewing instrument or a small gate in the city wall. With these possibilities of amplification, Waleys suggests that speakers discuss all meanings and their spiritual

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[148] Ibid., p. 110.

[149] Caplan, "Medieval Theory of Preaching," 87-90.

[150] Grosser, op. cit., p. 114.

applications.[151]

(19) The rhetorical colors offered still another means of amplificating a theme. These colors are very similar to those used in the ars dictaminis and ars poetiques which are stylistic figures inserted throughout a discourse.[152]

(20) The four senses of scriptural interpretation provided one of the most important methods of dilation. The four interpretations were (a) historical, (b) analogical, (c) allegorical, and (d) tropological. The historical or literal sense provided expansion by explaining the meaning of words. The allegorical sense included all exposition other than literal. The tropological sense attempted to correct congregational morals by denouncing the evils of the world. The analogical turned the attention of the hearers to heavenly things.[153] Guibert de Nogent's Liber quo ordine sermo fieri debeat uses the four senses of scriptural interpretation in his following discussion about the city Jerusalem:

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[151] Ibid.

[152] Baldwin, op. cit., p. 180; see the rhetorical colors on pp. 103-104.

[153] Harry Caplan, "Four Senses of Scriptural Interpretation and the Medieval Theory of Preaching," Speculum, IV (July, 1929), 282-283.

> Literally, it is the city of that name; allegorically, it represents the Holy Church; tropologically, it signifies the faithful soul of whosoever aspires to the vision of eternal peace; analogically, it denotes the life of the dwellers in Heaven who see God revealed in Zion.[154]

Besides the established methods of dilating a sermon, medieval preachers also turned to commonplaces. The commonplaces usually included "God, the devil, the heavenly city, hell, the world, the soul, the body, sin, penitence, and virtue."[155] Once the speaker chose a subject, he amplified it by considering any of the twenty available means of dilation; secondly, he went to the commonplaces and drew upon them for additional considerations.

At the conclusion of the "Aquinas-Tractate" the author offers the following suggestions about the methods of dilating a theme:

> If you commit to memory, retain, and resort frequently to, the . . . ways just treated, you will find no themes, or very few, in which two or three or more of the methods do not apply. You should select that method which is most convenient to time, place, and audience.[156]

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[154] Ibid., 283.

[155] Caplan, "Medieval Theory of Preaching," 87-90.

[156] Caplan, "Medieval Tractate," p. 85.

In review of the ars praedicandi, it is quite obvious that amplification was considered nothing more than a means of treating a subject extensively. Since the medieval churchmen considered length virtuous, it is not surprising that their preaching manuals set forth definite procedures for enlarging a sermon. This dilation employed one of three general patterns. First, specific formulae were available for enlarging a speech. Second, any of the colors of rhetoric were available for dilation. Third, a series of commonplaces provided additional sources of material. The ars praedicandi closely paralleled the ars dictaminis and ars poetiques when providing methods of amplification. All three arts shared the same colors of rhetoric; however, the commonplaces and formulated methods of the ars praedicandi were not quite as dependent upon style as those in the other arts of discourse. The ars dictaminis and ars poetiques employed almost nothing outside of the realm of style, but the ars praedicandi did encourage some employment of reasoning and evidence.

The major sources of the ars praedicandi seems to have been the Rhetorica ad C. Herennium, Cicero's De Inventione, the medieval Progymnasmata, and the contemporary arts of written discourse. The rhetorical colors probably come from

the Ad C. Herennium and De Inventione. Ad C. Herennium and the elementary exercises provided a conception of formulae for dilation; and the commonplaces were likely from within the church.

Loyola's Spiritual Exercises

Ignatius Loyola's Spiritual Exercises written in the early sixteenth century do not properly belong to the ars praedicandi; however, the medieval concept of amplification is definitely evident in Loyola's religious exercises.[157] Like most writers in the ars praedicandi, Loyola conceived of topics which applied to all religious subjects. These commonplaces were: "sin, hell, the Kingdom of Christ, Christ, Satan, the responses of men to Christ, love, et cetera."[158] Moreover, Loyola's Exercises specifically refers to two of the means of thematic dilation common in the ars praedicandi, analogy and comparison from the topic of greater and less.

Analogy is employed in exercises concerning meditation. Loyola suggests several applications:

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[157] George T. Tade, "A Rhetorical Analysis of the Spiritual Exercises of Ignatius Loyola" (unpublished Doctor's thesis, University of Illinois, Urbana, 1956), pp. 8 and 11.

[158] George T. Tade, "Rhetorical Aspects of the Spiritual Exercises in the Medieval Tradition of Preaching," Quarterly Journal of Speech, LI (December, 1965), 411.

> In the meditation called the "Kingdom of Christ" there is an extended analogy drawn between a temporal king and Christ the Eternal King, each calling men to join them in battle. The exercitant proceeds point by point "comparing king with King, expeditation with expedition, enemies with enemies, labours with labours, dangers with dangers, victory with victory, and reward with reward . . . ."[159]

Comparisons from the topic of more or less takes place in Loyola's first exercise. Since Loyola wants the exercitant to be vividly aware of his sinful nature, the exercitant is asked to compare his numerous sins with the one sin of the fallen angels, the one sin of Adam and Eve, and a particular person who went to hell because of one mortal sin. Once the exercitant completes the comparison, Loyola believes that he will have increased the conception of his own sins.[160]

In addition to principles of amplification borrowed from the ars praedicandi, Loyola employs a "deliberate imaginative application of the senses as a further device for extending the topic of meditation."[161] As a principle of amplification the application of the senses is unique. The

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[159] Ibid., 412.

[160] Ibid.

[161] Ibid.

concept is clearly illustrated in the following exercise:

> Let the preparatory prayer be the usual one.
> The first prelude is a composition of place, which is here to see with the eyes of the imagination the length, breadth and depth of hell.
> The second, to ask for that which I desire. It will be here to ask for an interior sense of pain which the lost suffer, in order that if through my faults I should forget the love of the eternal Lord, at least the fear of punishment may help me not to fall into sin.
> The first point will be to see with the eyes of the imagination those great fires, and the souls as it were in bodies of fire.
> The second, to hear with the ears the wailing, the groans, the cries, the blasphemies against Christ our Lord, and against all His saints.
> The third, to smell with the sense of smell the smoke, the brimstone, the filth, and the corruption.
> The fourth, to taste with the sense of taste bitter things, such as tears, sadness, and the worm of conscience.
> The fifth, to feel with the sense of touch how those fires touch and burn the souls.
> [. . . to make] a colloquy with Christ our Lord. . .[162]

Even though the uses of physical senses is unique as a means of magnification, it is an extremely unusual concept of amplification for a medieval writer. Loyola's Exercises do not fall within the traditional medieval notion of amplification as enlargement. Loyola is, undoubtedly, somewhat concerned with the heightening of a concept. This can be clearly seen in his amplification by the senses as well as the use of comparison. However, Loyola does maintain

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[162] Ibid., 413.

vestiges of medieval dilation in his commonplaces and employment of analogies. Nevertheless, Loyola's Exercises represent a healthy trend away from the gross concept of enlargement which predominated most of the Middle Ages.

Erasmus' De duplici copia

Desiderius Erasmus of Rotterdam lived during the late fifteenth and early sixteenth centuries, and he was a contemporary of Loyola. Even though Erasmus is mainly known as a humanist and a religious thinker, he also contributed to the development of rhetorical theory in the late Middle Ages. This contribution rests in his De duplici copia verborum ac rerum, written in England about 1512.[163]

Evidence indicates that Erasmus was significantly influenced by three important developments before writing his De duplici copia. First, "there can be no question that Erasmus was acquainted with both the poetic and homiletic theories of dilation."[164] Erasmus once wrote a book on medieval poetics, and he was trained in the ars praedicandi

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[163]Desiderius Erasmus, On Copia of Words and Ideas, trans. Donald B. King and H. David Rix (Milwaukee: Marquette University Press, 1963), pp. 1-2.

[164]Englehardt, op. cit., 741.

as a preacher. Second, Erasmus was an authority in ancient writings. When the rediscovery of Aristotle, Cicero, and Quintilian took place in the late medieval period, Erasmus undoubtedly became acquainted with these writings.[165] Third, as a participant in the Reformation, Erasmus was vividly aware of a need for change within the existing Catholic Church. Even though there is no evidence that he found great fault in the existing preaching techniques, his willingness to accept change provides some bases for new concepts in the ars praedicandi. Therefore, Erasmus' De duplici copia represents a meeting place between the medieval concept of amplification as enlargement and the classical idea of heightening intensity.

Erasmus appears to recognize two distinct types of stylistic enlargement. First, his term copia is a general one which applies to the variety and completeness in language; second, he recognizes the Greek notion of amplification as auxesis in parts of his work.

First, concerning Erasmus' concept of copia, he states:

> . . . it is clear that copia is twofold. . . . One consists in Synonymia, in Heterosis or Enallage

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[165] McKeon, op. cit., pp. 29-31.

> or words, in metaphor, in change of word form, in Isodynamia and the remaining ways of this sort for gaining variety; the other depends upon the piling up, expanding and amplifying or arguments, exempla, collationes, similes, dissimilia, contraria, and other methods of this sort. . . .[166]

Thus, Erasmus divides copia into two forms of variation: of words and of thoughts. Whereas copia was usually thought of as simple enlargement by many medieval rhetoricians, Erasmus only considers length a normal product of variety in words and thoughts. In fact Erasmus warns the student against exaggerated, useless length:

> . . . our precepts will be directed to this, that you may be able in the fewest possible words so to comprehend the essence of a matter that nothing is lacking; that you may be able to amplify by copia in such a way that there is nonetheless no redundancy; and, the principle learned, that you may be free to emulate laconism, if you wish, or to copy Asian exuberance, or to exhibit Rhodian moderation.[167]

Therefore, it becomes plain that Erasmus' copia is more a quality of varied but complete language than it is mere length in discourse. This in itself separates it from the late medieval concept of dilation.

Erasmus goes into considerable detail when informing the reader how to achieve copia. De duplici copia lists and

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[166] Erasmus, op. cit., pp. 15-16.

[167] Ibid.

discusses twenty methods of achieving copia through varying words and twelve means of gaining copia in certain variations of thought. Erasmus advises the reader to gain copia of words by the following methods: (1) by Synonymia which consist of using synonyms and homonyms in place of original words; (2) by employing varieties of words common to different ages; (3) by enallage which consist of small changes in a term; (4) by antonomasia which is the changing of a name; (5) by periphrasis where the speaker uses several words to describe one name; (6) by metaphors both reciprocal and common; (7) by allegory; (8) by catachresis which expresses variety when using a meaning like its own for which no proper word exists; (9) by onomatopoeia which is a coined name; (10) by metalepsis where the speaker proceeds from step to step; (11) by metonymy where a name is varied; (12) by synecdoche in which the hearer understands one thing from another; (13) by aequipollentia which is the "addition, taking away, or doubling of a negative and in opposing words;" (14) by comparatives; (15) through changes in relative expressions; (16) by amplification in the sense of auxesis; (17) by hyperbole; (18) by meiosis which is minimizing a concept; (19) through composition from syntax, and (20) by

changing all the figures in various ways.[168]

Copia through variations in thought is accomplished in twelve ways: (1) by discussing something in detail which would be said generally; (2) enlarge the conclusion of a discourse; (3) go into complete detail about all things usually presented as bare facts; (4) "enumerate . . . the concommitant or resultant circumstances" of a matter; (5) with evidentia one states a thing as in a complete painting where he is describing a thing, a place, or a time; (6) by egressio where one departs from the main subject to talk about other pertinent things; (7) by offering praise or blame on the subject; (8) by the Greek peristases which divides a thing into cause, place, occasion, time, mode, etc.; (9) by amplification in the Greek sense; (10) through an increase in the number of propositions, proofs, and arguments; (11) by accumulating all proofs on a subject; and (12) by multiplication of the parts of a discourse.[169]

Second, it begins to become evident that Erasmus' concept of auxesis or amplification is only one distinct feature of the notion of copia. Moreover, Erasmus' concept is almost completely taken from Quintilian. Erasmus'

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[168] Ibid., pp. 19-37.

[169] Ibid., pp. 43-88.

discussion represents little more than a restatement of what Quintilian said on the subject. For, De copia states that the means of amplifying a subject are incrementum or climax, comparatio, ratiocinatio, sententiae, correctio, and by changes in the parts of speech and individual words. Erasmus' incrementum is Quintilian's augmentation; Erasmus' comparatio is the same in Quintilian; Erasmus' ratiocinatio is the same as Quintilian's reasoning; Quintilian's accumulation is Erasmus' sententiae.[170] The other means Erasmus discusses are only subdivisions under Quintilian's methods.[171] Moreover, Erasmus even quotes the same examples that Quintilian presents.

The important fact here, however, is that like Quintilian Erasmus recognizes the notion of an amplification which has as its primary aim the increase of intensity rather than the copiousness of a subject. This is a great departure from the medieval tradition; however, like Quintilian, Erasmus also recognizes an amplification founded upon style. In this sense, Erasmus was still connected to the Second Sophistic. Erasmus and Loyola concluded that amplification was something more than mere dilation; it provided for a heightening of

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[170] Ibid., pp. 58-60.

[171] Quintilian, Institutio Oratoria, trans. H. E. Butler (Cambridge: Harvard University Press, 1963), XIII.iv.1-99.

intensity of thought. Even though Erasmus kept amplification under style, the result was still an improvement over 1,400 years of mere enlargement.

Summary

During the Middle Ages, amplification, therefore, meant something quite different from its classical implications. Whereas the ancients conceived an amplification where the meaning of a subject was raised in importance, the medievalists pursued an amplification in which a topic was associated with copiousness. The rhetoricians of the Middle Ages usually adopted two general approaches to dilation. They suggested that certain commonplaces be employed to increase the length of a discourse, or they advised the communicator to use stylistic figures to further embellish his language.

During the latter part of the Second Sophistic, writers such as Hermogenes and Aphthonius prepared elementary exercises called Progymnasmata. These exercises were designed to teach the young student the principles of rhetoric. It is significant that the study of amplification was involved with over half of these exercises. Basically, the Progymnasmata followed formulary principles of amplifying a

subject. The student was instructed to follow a set formula when dilating any topic. Even though this formulary approach contained vestiges of classical amplification, it was essentially centered in enlargement.

From the conclusion of the Second Sophistic until the late medieval period, little was written about amplification. Alcuin's Rhetoric stated that amplification was important in courts of law, and he encouraged the defendant and plaintiff to use amplification when presenting their cases. And the encyclopedists such as Capella, Fortunatianus, Cassiodorus, and Isidore were more concerned with vestiges of classical amplification than the current medieval uses of dilation.

In the ars dictaminis and the ars poetiques amplification was the primary concern. In fact, many medieval theorists considered dilation the principal function of writing. These rhetoricians usually presented eight methods of amplifying a subject which rested in stylistic figures most useful for dilation. Then they introduced the rhetorical colors which consisted of a complete list of stylistic figures for additional amplification. In the medieval writing arts, amplification was solely occupied with the length of a discourse.

The ars praedicandi continued the pattern set up by the

writing arts of the Middle Ages when it placed amplification as its primary function. For the medieval preacher was instructed to choose a theme, divide it into three parts, and amplify each of these parts with anywhere from three to twenty methods of dilation. When these theorists compared their art to a tree, they pictured amplification as the outer branches and foliage. The theme and division formed a skeleton upon which the dilated message was placed.

Toward the end of the medieval period, Loyola and Erasmus combined the medieval with the classical concepts of amplification. Loyola's Spiritual Exercises recognized the importance of an amplification devoted to the heightening of the importance of a subject, and Erasmus separated the medieval dilation for copiousness from the classical notion of auxesis. Erasmus conceived of copia as a term which applied to the length and variety of language and auxesis as a word which referred to the intensity of an idea.

The medieval period, therefore, began with an amplification basically devoted to the extensive treatment of a subject, and it ended with a concept that recognized both the extensive and intensive development of a topic. However, the bulk of the period was devoted to enlargement by commonplaces and stylistic figures.

CHAPTER IV

ENGLISH RHETORICS: 1544 - 1828

When Loyola's Spiritual Exercises and Erasmus' Copia of Words and Ideas revived a concept of amplification aimed at increasing importance or intensity, evidence indicated that the English Renaissance would produce an amplification which was closer to classical auxesis than the medieval notion of copiousness. Developments of the Renaissance produced a concept which paralleled auxesis; however, it was Quintilian's stylistic notion rather than Aristotle's logical magnification.

The evolution of amplification in English rhetoric can be divided into three broad phases. First, between 1544 and 1671, amplification developed in both stylistic and dialectical works. Because of Peter Ramus, certain stylists -- Sherry, Peacham, Blount, Walker, and Newton -- emphasized an amplification founded upon figures of speech. Paralleling this movement, certain dialectical treatises conceived of the concept in the inventive process of dialectic. Second, some English rhetoricians constructed an amplification

closely related to Aristotle's logical process. Wilson, Bacon, Farnaby, and Ward generally followed this pattern. Third, the eighteenth and nineteenth century rhetoricians -- Kames, Priestley, Campbell, Blair, and Whatley -- placed amplification in the scheme of the Age of Enlightenment. Even though their concept was mainly stylistic, it followed certain classical notions.

Medieval Vestiges of Amplification

During the Renaissance, English rhetorics continued to employ two concepts closely related to the amplification in the Middle Ages. These notions were the Progymnasmata and the commonplace, an expanded part of the elementary exercises.

Progymnasmata, a series of elementary exercises which developed during the early Middle Ages, existed in translations throughout the sixteenth and seventeenth centuries.[1] Similar to the earlier Progymnasmata, the Tudor school exercises taught young orators to amplify by means of the fable, chria, narration, sentence, confutation, commonplace, praise, dispraise, comparison, description, ethopeia, and thesis or legislation. Richard Rainolde's Foundacion of

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[1]See Chapter III, pp. 78-84.

Rhetorike, 1563, is a translation of these medieval elementary exercises.[2]

The commonplace, which was actually one of the elementary exercises, gained great popular acceptance during the English Renaissance. As Joan Marie Lechner tells us, the commonplace, which grew out of the Second Sophistic as a means of amplifying material, became a device for finding arguments, storing information, adorning discourses, and magnifying speeches for many English writers. These writers frequently adopted the practice of keeping commonplace books.[3]

Ramus Sets the English Stage

It might seem surprising that a discussion of English rhetoric should begin with a Frenchman, but Peter Ramus' influence upon Renaissance concepts of discourse and amplification is undeniable.

Ramus lived during the sixteenth century (1515-1572) in France where he taught the liberal arts. While teaching, Ramus became dissatisfied with the existing divisions between

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[2]Karl R. Wallace, "Rhetorical Exercises in Tudor Education," Quarterly Journal of Speech, XXII (February, 1936), 30-32.

[3]Joan Marie Lechner, Renaissance Concepts of the Commonplaces (New York: Pageant Press, 1962), pp. 74 and 102.

certain disciplines, and he attempted to revise Renaissance education. Ramus' principles of division were contained in three critical rules. First, the law of justice stated that "each liberal discipline must . . . share no doctrine with a sister discipline."[4] Second, the law of truth required that all principles of the liberal disciplines be universally true. Third, the law of wisdom insisted that proper arrangement be given to scholarly works.[5]

The chief feature of Ramus' division was the "insistence that the liberal disciplines should exist as separate and independent entities -- as departments rigidly defined and jealously divided from one another."[6] If students were to master rhetoric according to the advice of Cicero or Quintilian, they would study invention, disposition, style, delivery, and memory. However, the law of justice provided that dialectic assume responsibility over invention and disposition. Therefore, rhetoric accepted style and delivery.

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[4]Wilbur Samuel Howell, "Ramus and English Rhetoric," Quarterly Journal of Speech, XXXVII (October, 1951), 301; also see: P. P. Graves, Peter Ramus and the Educational Reformation of the Sixteenth Century (New York: The Macmillan Company, 1912).

[5]Ibid., 301.

[6]Ibid., 300.

Memory became an "indirect corollary of the doctrine of dialectical disposition."[7] Even though rhetorical and dialectical invention were not essentially the same, Ramus contended that each subject should maintain precise limitations over its discipline. Left with style and delivery, rhetoric became the art of tropes and figures along with voice and gestures.[8]

Since Ramus' main concern was with dialectic, it is not surprising that his most famous works were produced in that field. Ramus' Dialectique, written in 1555, and its Latin version, Dialecticae Libri Duo, completed in 1556, "became the medium through which Ramus' dialectical system was made known to England and all Europe."[9] However, a friend of Ramus, Audomarus Talaeus, reduced rhetoric to Ramus' principles. Talaeus' Rhetorica, published in 1544, was printed in French and Latin throughout the sixteenth century.[10]

According to Ramus and Talaeus, amplification properly

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[7] Ibid., 301.

[8] Ibid., 301-302.

[9] Ibid.

[10] Ibid., 302.

belonged to dialectic;

> Amplification . . . , which had formed the backbone of medieval rhetoric, was commonly understood to be the building up of, or enlarging on a theme or a case, as by the addition of circumstances, by paraphrasing, by comparisons, and so on. This procedure is obviously congenial to the Ramist operations with arguments -- in fact, too congenial, for, like decorum, amplification, which had likewise appertained to rhetoric, disappears from the Ramist scheme of things not by being ruled out, but by being swallowed up by dialectic or logic in the "method" which will grow out of the Ramist topical apparatus.[11]

Walter Ong concludes that the absence of amplification and certain other lucunae -- mainly sentence and decorum -- provided rhetoric with a characteristic torque.[12]

Peter Ramus' activities produced at least two important results in sixteenth and seventeenth century rhetorics. First, many rhetoricians poured their energies into a theory of discourse based completely upon style and delivery. Second, stylistic rhetorics began to incorporate figures of speech which roughly corresponded to certain inventive principles of classical theory. Along with this attention to stylistic figures, Renaissance logical works attempted to

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[11]Walter Ong, Ramus: Method, and the Decay of Dialogue; from the Art of Discourse to the Art of Reason (Cambridge: Harvard University Press, 1958), p. 213.

[12]Ibid., p. 285.

develop a concept of amplification.

Amplification in Stylistic Rhetoric

Between 1544 and 1671, one emphasis of English rhetoric rested in style. The main current of English stylistic rhetoric developed in the writing of John Barton, Richard Sherry, Thomas Blount, John Smith, John Prideaux, Obadiah Walker, John Newton, Anthony Blackwall, John Sterling, John Home, Thomas Gibbons, and John Walker.[13] Along with this tradition, almost all of the important figures maintained concepts of amplification. Specifically, Richard Sherry, Henry Peacham, Thomas Blount, Obadiah Walker, and John Newton placed amplification in their realm of style. Even though Walker and Newton present full accounts of rhetoric, their emphasis is upon stylistic figures.

Since Ramus placed amplification in dialectic, it may seem strange that certain stylistic rhetorics also maintained concepts of magnification. Two explanations may clarify. First, not all stylistic rhetoricians followed Ramus completely. Second, many writers began to incorporate principles

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[13] J. Donald Ragsdale, Contained within a lecture given to students at Louisiana State University, Fall, 1965.

of invention into their stylistic rhetorics. J. Donald Ragsdale states:

> The impression which one obtains is that style is somehow unrelated to invention; that it is either embroidered onto invention or crafted to stand alone. Yet, a close examination of English "stylistic" rhetorics published between 1600 and 1800 reveals an intimate, organic relationship obtaining between the figures of speech and invention.[14]

Therefore, it is not surprising to find certain inventive principles of amplification within stylistic rhetorics. The following discussion attempts to analyze the concept of amplification maintained in the works of Sherry, Peacham, Blount, Walker, and Newton.

Richard Sherry

Richard Sherry, a sixteenth century author of two rhetorics of style, devotes considerable time in discussing amplification. Sherry's works are Treatise of Schemes and Tropes, written in 1550, and his Figures of Grammar and Rhetoric, completed in 1555. Sherry divides his subject into words used alone and terms employed in combination, and he states that clearness is the subject of words used alone while other matters are taken up in terms used in combination

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[14]Ragsdale, "Invention in English 'Stylistic' Rhetorics: 1600-1800," Quarterly Journal of Speech, LI (April, 1965), 164.

along with partition, enumeration, rhetorical description, proofs, examples, parables, images, and others.[15]

Regarding the place and scope of amplification, Sherry states: "A greate parte of eloquence is set in increasing and dimmyshing, and serveth for thys purpose, that the thyng shulde seme as great as it is indede, lesser or greater then it seemeth to manye."[16] Sherry's amplification depends either upon things or words, and he presents eight methods of amplifying and diminishing a subject through stylistic figures.

First, Sherry states that the orator may amplify through word changes. Weak terms may be replaced with stronger ones. For example, the term thief may be replaced with murderer. Second, through a comparison of terms, speakers may amplify. The pattern is to contrast weak words with stronger ones. A thief may be compared to an extortioner. Third, hyperbole

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[15]Howell, Logic and Rhetoric in England, 1500-1700 (Princeton: Princeton University Press, 1956), 127; also see: Herbert W. Hilderbrandt, "Amplification in a Rhetoric on Style," Southern Speech Journal, XXX (Summer, 1965), 294-307.

[16]Richard Sherry, A Treatise of Schemes and Tropes (1550) and His Translation of Education of Children by Desiderius Erasmus, ed. Herbert W. Hildebrandt (Gainesville: Scholars' Facsimiles and Reprints, 1961), p. 70.

enlarges by overstatement of the truth. Sherry illustrates: "The crye was hearde to heaven, meaning it was a greate crye."[17] Fourth, Sherry states that amplification by increase is produced by a rising, climatic structure. Here, Sherry gives the familiar example of the horrors of killing a Roman citizen. Fifth, contrary to increase, the orator may amplify by going from greater to less through a reverse climax. Comparisons form a sixth means of amplifying. These comparisons demonstrate the greatness of one thing by contrasting it to some lesser item. Seventh, contraries when compared produce amplification. Finally, Sherry calls the eighth form of magnification reasoning. It is called reasoning because the hearer must draw the conclusion himself, and the speaker only implies the amplification. Furthermore, Sherry states that examples for amplification may be historical or ficticious.[18]

A close examination of Sherry's concept suggests that Quintilian was the source. The means for amplifying are almost identical to those in the Institutio Oratoria, and Sherry quotes many of the examples used in the classical

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[17] Ibid., p. 71.

[18] Ibid., pp. 70-71.

text.[19] However, it is quite possible that Sherry acquired his means of amplification from Erasmus. For Sherry refers to the De Copia as a source of additional methods on amplification.[20] Since Erasmus derived his methods from Quintilian, it is possible that Sherry actually relied upon Erasmus.

Even though Sherry offers nothing new with regard to amplification, his concept is aimed at the intensity of an idea. However, the approach is definitely through style, and the methods are primarily based upon comparison and its variations.

Henry Peacham

In 1577 Henry Peacham published his Garden of Eloquence, essentially a treatise on stylistic tropes and schemes in which amplification is treated as a scheme. In the beginning of the Garden of Eloquence, Peacham presents the following diagram which illustrates the place of amplification in his stylistic system.

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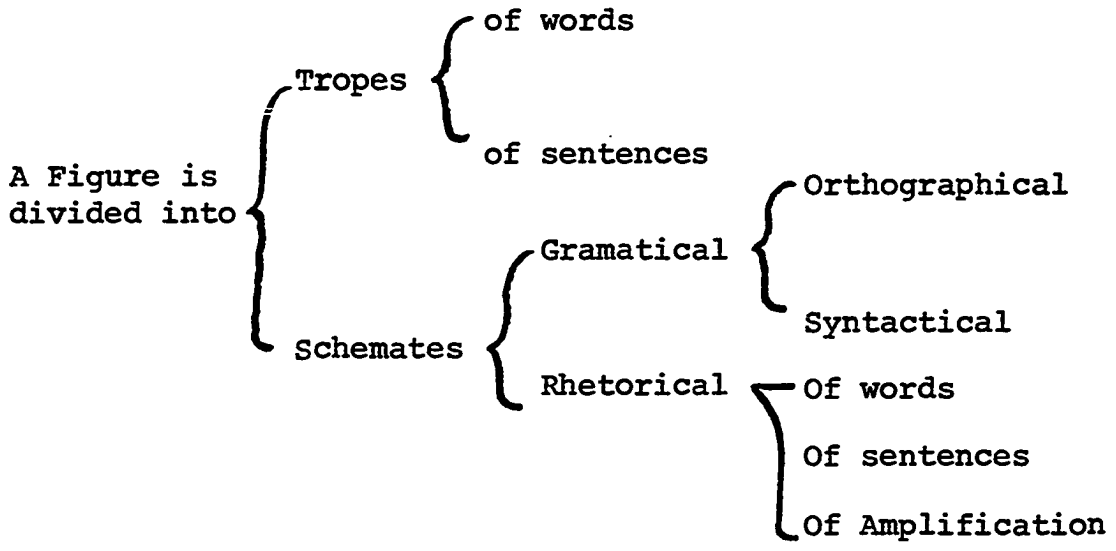
[19] Ibid., pp. 71, 72, and 76.

[20] Ibid., p. 77.

FIGURE 2

Peacham's Diagram of Rhetoric



Peacham defines amplification as

> eyther taken of things themselves, or else of words, not it is to be noted, that Amplifycation compryfeth many figures, which doe eyther increase causes, or augment and inrich the Oration, with apt and pleasaunt speech, matters which fall into these kinde of erornations, ought to be great, cruell, horrible, marveylous, pleasaunt. . .[21]

Much like Sherry, Peacham attempts to follow a classical concept of stylistic amplification; however, rather than adopting Quintilian's system, Peacham relies heavily upon Cicero. The Garden of Eloquence states that the result of

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[21]Henry Peacham, The Garden of Eloquence (London: H. Iackson, 1577), n.p.

amplification is a "certain affirmation very great waight, by, which large and plentifull speech, moueth the minds of the hearers, and maketh them to beleeve that which is said."[22] Even though Peacham fails to list specific methods of employing magnification, he does discuss the general uses of the scheme:

> The Use of Amplifycation. This (ornamentation) was 'fyrst deuysed and ordeyned to increase cause, and increase causes, and inrich the Oration with wordes and sentences, whereby the hearers might the sooner be moved to like of that which was sayd, and in deede, it is both lightsome and also plentifull of speech, causing an Oratonre never to want matter, for being well furnished with this figure, he may easily draw the mindes of his hearers whether he will, and wynde them into what affection he list, he may move them to anger, to be pleased, to envye, to favoure, to conteinne, to meruayle, to hate, to love, to convet, to be satisfyed, to fear, to hope, to be glad, to be sorrye, to laugh, to weepe, to pitty, to loth, to be ashamed, to repet. The Oratoure with helpe thereof, eyther becakcth all in peecesm like a thunderbolt, or else by little and little, like the flowing water, crapeth into the mindes of his hearers, ans so by a soft and gentle meanes, at last winneth their consent. Sometimes he planteth new opinyons, and plucketh up the olde, he maketh us beleeve those things which we (missing word) beleeved to be true, he causeth us to thinke and judge them to be faulse: so great is the force of this fygure, that the whole strength of apte and eloquent pleading, sayeth Fabius, consisteth in this kind of orornation.[23]

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[22] Ibid.

[23] Ibid.

Peacham also adopts Cicero's concept of the place of amplification in the organization of a discourse:

> Cicero would have amplification, to have the principall parte of the peroration, yet not meaning but that it maye have place in other partes of the Oration also, and that very well, as in the beginning and middle, but yet of greatness force in the last part, because the minde of the hearer in that place ought chiefly to be moved, and there therefore most specially to be used, as a strong band to binde up all fast togeather, or as a sure seale, that closeth by the letter. Cicero in his second books of an Oratoure sayth, that although the entraunce and the ende of the Oration be the fittest places for amplifycation, yet not withstanding, it is often times profitable to degress somwhat from the purpose to move and stirre the mind of the hearer one way or another, and therefore eyther when the Narration is set forth, our Argumentes confyrmed, or the contraries confuted, there is place to digresse, and to bse this fygure at will, and likewyse in any other parte, if the cause hath that authoryty.[24]

Peacham also recognizes the usefulness of comparison for the purpose of amplification. He says that such comparisons may be of likes, dislikes, or contraries which can be applied to things, persons, deeds, or examples. To magnify with comparisons goes from "lisse to the greater in amplifying, and from the greater to the less in diminishing. . . ."[25]

Peacham's Garden of Eloquence, therefore, recognizes a concept of amplification founded on certain stylistic

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[24] Ibid.

[25] Ibid.

principles applied to Cicero's rhetoric. Like Cicero, it aims at raising importance or intensity, but it also produces elaborateness in discourse.

Thomas Blount

Thomas Blount, another stylistic rhetorician, discusses several modes of amplification. In his Academie of Eloquence, published in 1656, Blount presents five such methods: comparison, division, accumulation, intimation, and progression. To this stylist, amplification is a principal tool of eloquence which gains "mens mindes to the chiefest advantages."[26] Blount also considers clarity and greatness a product of magnifying.

The Academie of Eloquence discusses three types of amplification by comparison. First, comparisons of equals produce a mild form of magnification. Second, a stronger amplification is yielded by comparisons of unequals. Third, contraries provide comparisons which result in the strongest type of magnification. Blount describes the third mode:

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[26]Thomas Blount, Academie of Eloquence (London, 1656), p. 11; also see: William P. Sandford, English Treories of Public Address, 1530-1828 (Columbus: Harold L. Hedrick, 1965), p. 98.

> Compare the ones impatiency with the other mildness, the ones insolency with the others submission, the ones humility with the others indignation, and tell me whether he that conquer'd seem'd not rather confounded, then he that yeelded any thing discourag'd . . . .[27]

Material for comparisons should be chosen from invented or historical examples, and the orator should "insert all Figures, as the passion of the matter shall serve."[28]

Blount contends that division provides another means of amplifying. The speaker should break his discourse into several parts and examine each portion thoroughly. Such division may follow the age, profession, sex, habit, or behavior of the individual to be amplified.[29] However, Blount distinguishes nicely between division for amplification and division for the medieval practice of "dilatition." The distinction rests in the end product. Division for magnification seeks the intensity of an idea; whereas, breaking a discourse into parts for mere length is "dilatition."[30]

The third form of amplification is accumulation.

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[27] Ibid., pp. 15-16.

[28] Ibid., p. 15.

[29] Ibid., p. 17.

[30] Ibid., pp. 18-19.

Accumulation "is a heaping up many terms of praise or accusation, importing but the same matter, without descending into any part, and has his due season after some argument of proof."[31]

Intimation is the fourth mode of amplifying. Whereas the other methods clearly state the magnification, intimation allows the hearer to draw his own conclusion. Like Quintilian's reasoning, intimation only suggests. Blount presents the following example:

> . . . he that should say, You must live very many years in his company, whom you should account for your friend, says well, but he that says, you had need eat a bushel of salt with him, saith more, and gives you to reckon more then many years in his company, whom you should account for your friend.[32]

The fifth and final means of amplification is called progressio. Actually a form of comparison, progressio amplifies by climatic structure whether ascending or decending.[33] About this method, Blount states:

> This is a most easie, clear and usual kinde of Amplification; For it gives more light and force to every circumstance. The circumstances are these. The persons, who and to whom, the matter, the intent, the time, the place, the manner, the consequence. . . . Out of every one of which, any

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[31] Ibid., pp. 19-20.

[32] Ibid., pp. 20-21.

[33] Ibid., p. 24.

> thing may be made more notable, and egregious by way of comparison . . . .[34]

Although Blount's Academie of Eloquence is a rhetoric of style, the five methods provided for amplification incorporate stylistic and inventive principles. With the exception of amplification by divisions, these modes are mainly based upon comparison. Furthermore, Blount seems to recognize the purpose of intensity in all of the methods of magnification. Blount's theory is very similar to that advanced by Quintilian.

Besides the five means of amplifying discussed above, the Academie of Eloquence presents stylistic figures helpful to amplification. These figures are hyperbole, correction, paralepsis, accumulation and division.[35] Blount defines hyperbole as a general exaggeration beyond the truth. Correction uses a strong term, refuses it, and decides that an even stronger word is appropriate. Correction, however, can take the form of ironia or paralepsis. Ironia "expresses a thing by its contrary."[36] Paralepsis "is when you say you

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[34] Ibid., pp. 23-24.

[35] Ibid., pp. 24-30.

[36] Ibid., p. 25.

let pass that which not withstanding you touch at full."[37] A closely related figure, accumulation, amplifies by the volume of material present, and division "is a wilde and dissolute repetition of all that went before."[38]

Interrogation and exclamation are two figures which Blount states resemble amplification. Interrogation "is a warm proposition, yet it oftentimes doth better than a bear Affirmation. . . ."[39] Exclamation is employed with extreme emotions to increase the passions while magnifying.

The Academie of Eloquence also discusses figures which sometimes amplify. They are Σωοικειωσις, contentio, compar, and sententia. The first is a composition of contraries like "bravery" and "raggery" which may be used as "brave raggedness." Contentio is a combination of disagreements. The magnification occurs when the speaker tells the audience what could take place in such a situation. Compar "is an even gait of sentences answering each other in measures interchangeably."[40] Sententia is a type of amplification which is humorous.

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[37] Ibid., p. 26.

[38] Ibid., p. 27.

[39] Ibid.

[40] Ibid., p. 34.

Even though Blount's amplification contains remnants of the classical notion as well as stylistic figures which stem from the Middle Ages, he recognizes both the intensive and extensive concepts. However, it is significant that Blount recognizes "diminution" as the contrary of amplification. Blount states that "diminution" "descends by the same steps that Amplification ascends."[41] If Blount had implied merely an extensive amplification, brevity would have been its antonym.

Obadiah Walker

Between the sixteenth and seventeenth centuries, some writers began to present rhetorics which followed the classical notion of five canons. Even though Obadiah Walker's Some Instructions Concerning the Art of Oratory, 1659, includes a discussion of invention, organization, and delivery, the author primarily follows the stylistic tradition of the sixteenth century. Amplification is considered a stylistic device. Specifically, Walker refers to amplifying by repetition, multiplication, enumeration, and aetiology.[42]

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[41] Ibid., p. 31.

[42] Obadiah Walker, Some Instructions Concerning the Art of Oratory (London, 1659), p. 66.

According to Walker, repetition magnifies a subject through emotions when it "makes [a] deeper impression on the hearer: fixing his fancy . . . upon one object; and thereon insensibly winding up his passion higher."[43]

Walker's second mode, multiplications, consists of amplifying by accumulating, spreading, and piling material through stylistic figures which give the appearance of fresh information. Although the same facts are presented again, certain stylistic ornaments help create a new impression.[44]

Enumeration of material also provides magnification. The parts to be enumerated are "all particular Circumstances, Antecedents, Consequents, Adjuncts, Causes, Effects, Matter, Form, Parts constituent, or integrant; Time, Place, Motives, Ends, Accidents whatsoever. . . ."[45] Furthermore, enumeration occurs by exaggerating, gradating, dividing, and interpretating through the figures of speech.[46]

Walker states that the "fourth way of Amplification is by frequent Aetiologies, or giving reasons for what we

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[43] Ibid.

[44] Ibid., pp. 70-71.

[45] Ibid., p. 73.

[46] Ibid., pp. 74-79.

say."[47] Walker encourages the orator to employ the tools of logical invention -- syllogisms, enthymemes, inductions, and examples -- for the purpose of amplification. Moreover, logical magnifications usually follow a set pattern in Walker's work:

> The Orator proving the premises (where weak) as he lays them down, before he infers his conclusion from them; and where the Discourse is somewhat long, making a second repetition of the premises. . . . The Orator therefore is frequently to confirm . . . what he saith, by these Aetiologies that he may render the fabrick of his speech not onely beautiful, but strong. . . .[48]

Walker's Some Instructions Concerning the Art of Oratory, therefore, maintains a thoroughly integrated approach to rhetorical amplification. Three of Walker's modes of magnifying are stylistic; however, one is unquestionably inventive. Most of Walker's concepts involve the intensity of an idea, but the methods of repetition, multiplication, and enumeration contain remnants of the medieval notions of copiousness.

John Newton

Much like Walker, Newton discusses a rhetoric which

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[47] Ibid., p. 82.

[48] Ibid.

includes all of the canons, but his emphasis is definitely upon stylistic figures. In An Introduction to the Art of Rhetoric, 1671, Newton divides amplification into words and things. He presents eight means of amplifying by words and five ways of magnifying through things.[49] Moreover, Newton's discussion of amplification takes place under the heading of "confirmation." Along with sentences and digressions, Newton considers amplification a device for confirmation.[50]

Newton describes amplification as "a speech, which doth augment that, which being nakedly would seem small and trival, by describing of it by adjects and circumstances."[51] Amplification of words involves a careful election of terms, and that of things "is when the matter it self is encreased and confirmed with grave sentences . . ."[52]

According to Newton, words can amplify in eight ways: (1) "by the addition of fit Epithites," (2) "by the use of suteable Adverbs," (3) "by definition or description," (4) "by notion," (5) by "synonomies, when many expressions are used which carry the same sence," (6) "by paraphrase,"

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[49]John Newton, An Introduction to the Art of Rhetoric (London, 1671), pp. 88-93.

[50]Ibid., pp. 82-83.

[51]Ibid., p. 88.

[52]Ibid., pp. 88-90.

(7) "by enumeration of parts," and (8) "by the commemoration of causes, or the antecedents and consequents of things."[53]

Newton also presents five means of magnifying things. First, the speaker may amplify from arguments, definitions, or descriptions since such facts frequently lead to an increased conception of the subject. Second, the orator may amplify by combining consequences. Here, he argues that certain consequences will occur if his advice is not followed. Third, when a speaker describes the causes for a particular action, the affair will frequently be magnified. Fourth, effects also produce amplification. And finally, similitudes increase a subject.[54]

Besides these methods of amplifying, stylistic figures which produce emotions such as irony, illusion, interrogation, and execration often prove helpful in increasing the hearers' conception of the subject.[55]

Therefore, Newton's approach to amplification contains elements of the stylistic and inventive processes, and his concept attempts to increase the importance of a subject

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[53] Ibid.

[54] Ibid., pp. 90-91.

[55] Ibid., p. 93.

as well as expand length. Moreover, Newton presents nothing actually new about the concept.

Summary

Between 1550 and 1671, English rhetoric devoted most of its energy to a theory of discourse based upon stylistic figures. These figures often adopted certain principles of invention, and many figures followed established patterns of development. Such was the case with stylistic concepts of amplification. Sister Miriam Joseph agrees that Renaissance rhetoricians conceived of many figures for the purpose of amplifying. She contends that these figures usually magnified a subject by proceeding from more to less or from less to more in a climactic order, by exaggerating certain circumstances, through a substitution of stronger words for weaker ones, or by repetition.[56] Moreover, there were at least seven additional categories for figures of amplification: comparisons, suggested amplification, emotional figures, accumulation of material, dividing and elaborating upon a subject, definition and description, and logical reasoning.

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[56]Sister Miriam Joseph, Rhetoric in Shakespeare's Time (New York: Harcourt, Brace, and World, Inc., 1962), pp. 330-333.

Amplifying by a climactic structure ascending from less to more or descending from more to less is recognized mainly by Sherry and Blount. Blount calls this figure progressio. Joseph states that it was also called auxesis, and its opposite was meiosis, a figure which diminished a subject.[57] A figure called dirimens copulatatio placed sentences in a climactic order similar to what progressio did with words.[58]

Amplification by figures of exaggeration is called hyperbole. The purpose of these figures is to go beyond the truth, and almost all stylistic rhetoricians recognize the procedure.[59]

Renaissance rhetoricians also use repetition to give additional weight to a statement. They believe that the importance of a subject was heightened by repeating the same word or mentioning synonyms along with important terms.[60] Walker uses this, and Newton calls it paraphrase.[61]

Stylistic figures also substitute a strong word for a

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[57] Ibid., pp. 330-331; Sherry, op. cit., p. 71; and Blount, op. cit., p. 24.

[58] Ibid., p. 331.

[59] Ibid., pp. 330-331.

[60] Ibid., p. 332.

[61] Walker, op. cit., p. 66; Newton, op. cit. p. 89.

weaker one. Sherry recognizes this as a means of amplification, and Blount calls it correction.[62]

Sherry and Peacham maintain figures of comparison. Like classical comparison, these figures amplify one thing by contrasting it to something very inferior. The principle is the same as a tall individual standing by a very short person. The tall individual is amplified.[63]

Suggested amplification is also contained in certain figures. Sherry calls this reasoning, and Blount refers to it as intimation.[64]

A few rhetoricians discuss figures of emotion which amplify a subject. Peacham mentions this, and Blount calls two such figures interrogation and exclamation.[65]

Other figures suggest that the mere accumulation of material would amplify a subject. Peacham and Newton use this; Blount calls such a figure paralepsis, and Walker

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[62]Sherry, op. cit., p. 71; Blount, op. cit., p. 25.

[63]Sherry, op. cit., p. 71; Peacham, op. cit., n.p.

[64]Sherry, op. cit., p. 71.; Blount op, cit., p. 25.

[65]Peacham, op. cit., n.p.; Blount op. cit., p. 27.

refers to it as multiplications.[66]

Figures of division separate a subject into its parts and suggest expansion of each portion. Blount refers to it; Walker calls it enumeration; and Newton says that it is "enumeration of parts."[67]

A few rhetoricians mention figures of definition and description. These amplify by defining and describing a subject in a greater light. Newton considers this an important figure.[68]

Several rhetoricians incorporate principles of logical invention into their figures of amplification. Newton has the best example of this in his figure aetiologie, which is nothing less than deductive and inductive arguments for magnification.[69]

There are other figures which do not correspond to any particular group. Contentio amplifies by combining disagreements on a subject. Compar contains many sentences

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[66]Peacham, op. cit., n.p.; Newton, op. cit., pp. 88-90; Blount, op. cit., p. 26; Walker, op. cit., pp. 70-71.

[67]Blount, op. cit., pp. 15-16; Walker, op. cit., p. 73; Newton, op. cit., pp. 88-90.

[68]Newton, op. cit., pp. 88-90.

[69]Ibid.

which answer each other for magnification. And sententia is a humorous sort of amplification.[70] Another figure called emphasis "derives its force from substituting for a concrete quality that same quality regarded in its universal or abstract essence."[71]

Within these eleven classifications of figures for amplifying, there are suggestions as to their sources. It becomes quite evident that Quintilian provides the main influence. Other sources are Cicero's Orator and late medieval preaching manuals. Overriding these sources, most Renaissance rhetoricians maintain an integrated approach to amplification. They combine the concept of importance and intensity with the notion of decoration and length. Nevertheless, most writers attempt to increase the intensity of an idea; it is their method which results in an extensive amplification.

Logical Concepts of Amplification

Even though amplification gained a prominent place in the English stylistic treatises of the sixteenth and seventeenth centuries, Peter Ramus had placed the concept within

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[70]Blount, op. cit., pp. 11-31.

[71]Joseph, op. cit., p. 332.

the realm of dialectic.[72] Even so, logicians proceeded with hesitancy in adopting amplification into their dialectic writings. Eventually, however, amplifying was considered a proper function of arguments by some logicians. This can be observed in the three classes of dialectical arguments, which were those designed to prove, those used for exposition or instruction, and those aimed at amplification.[73] However, not all writers accepted this pattern.[74] But, John of St. Thomas, a Spanish churchman, and Nathaniel Carpenter, an English logician, placed amplification within dialectic.

John of St. Thomas is the religious name for Jean Poinsot, a Dominican, who lived between 1589 and 1644. He taught philosophy and theology at the College of St. Thomas and the University of Alcala. St. Thomas's interest in philosophy is evident in his extensive writings which were published as a unit under the title Cursus Philosophicus Thomisticus. A part of this work consists of his Outlines of

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[72]Ong, op. cit., p. 213.

[73]Howell, Logic and Rhetoric in England, p. 377.

[74]Thomas Blunderville, The Art of Logike (London, 1599); Dudley Fenner, The Artes of Logike and Rhetorike (1584); and John Newton, An Introduction to the Art of Logick (London, 1671) fail to recognize amplification as a function of logic.

Formal Logic.[75]

St. Thomas' concept of amplification can be observed in his Outlines of Formal Logic. Here, St. Thomas defines amplification as "the extension of a term from a lesser to a greater supposition."[76] However, this is a technical concept of magnification, for he states that a subject may be amplified or restricted in two ways: "first, with reference to more of fewer supposits which it fits; second, with reference to more or fewer times when it is verified."[77] St. Thomas also presents four rules for determining when a term has been amplified;

> 1. In propositions that had a copula of past time. The term antecedent to the verb is amplified to what is or was . . . . 2. A term signifying a beginning amplified all the terms before and after it to what is or will be . . . . 3. Can be and possible in a proposition amplify all terms to possibles . . . . 4. The term imaginatively and the verb imagine amplify all antecedent and subsequent terms. . . .[78]

It soon becomes clear that St. Thomas' logical concept of

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[75] John of St. Thomas, Outlines of Formal Logic, trans. Francis C. Wade (Milwaukee: Marquette University Press, 1955), p. 1.

[76] Ibid., pp. 72.

[77] Ibid.

[78] Ibid., pp. 73-74.

amplification is very technical and not at all like that used in Renaissance rhetorical amplification.

Nathaniel Carpenter, an English logician of the seventeenth century, became concerned about the connection between dialectic and rhetoric. This concern is expressed in his Philosophia Libera, 1622, which attacks Zeno's ancient metaphor of dialectic being likened to the closed fist and rhetoric to the open hand.[79]

"The complete argument of Carpenter's essay is addressed to the thesis that logical discourse is not necessarily compact, nor is rhetorical discourse necessarily diffuse."[80] Carpenter presents his argument as follows:

> All expansion and effusion in a speech are the results of amplification that the orator uses in speaking.
>
> But amplification is the work of dialectic. The major premise is beyond controversy. To expand a speech, to dilate its parts, is nothing but amplification (as the term "amplification" itself denotes). The minor premise, however, is also true. For amplification of what every kind is based upon logical arguments and is a product of the field of dialectic, not rhetoric. For indeed logical arguments are classified by the more cultivated of men into (1) arguments employed in proof, (2) arguments

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[79] Zeno was an early founder of Stoicism; see, Cicero, Orator, trans. H. M. Hubbell (printed with Brutus; Cambridge: Harvard University Press, 1962), 32:113.

[80] Howell, Logic and Rhetoric in England, p. 377.

> employed in exposition and instruction, and (3) arguments employed in outright amplification. . . .
>
> Moreover, since three things are required for the fulness of a speech, namely,invention of subject matter, arrangement of arguments, and adorment, it is obvious that the first is supplied from the various fields of knowledge conformably to the speaker's end and purpose, the second from dialectic the tying together and arranging of arguments, and rhetoric merely the flower and spice of the speech. But no sane person denies that the faculty of amplifying is based upon the faculty of arranging arguments.
>
> But if it is said that amplification depends not only upon logical arguments but also upon tropes and figures, and that tropes and figures are the special property of rhetoric, let us reply, first, that the so-called tropes and figures of rhetoric cannot reach beyond the very basis upon which they rest, and that basis is logical arguments. Therefore, the expansion and amplification of whatever kind in a speech should be attributed to dialectic rather than to rhetoric, since we ought to assign a thing to its very cause and basis, rather than to externals arising on that basis.
>
> Second, we can prove by many instances that tropes and figures do not always expand a statement, but in fact shorten it. Hence, this supposed difference between figurative and scientific language is not in the nature of things, but is rather an accident. . . .
>
> Lastly, who does not see the same quality in aposiopesis and in other figures? For in them, likewise, orators, contract into stricter limits of expression the propositions that the dialectician, qua dialecticians, employs more fully and in greater detail.
>
> Therefore, the conclusion is undeniably established that Zeno's comparison should not be tolerated.[81]

Therefore, Carpenter defines amplification as a product of dialectic which results from the organization of arguments.

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[81]Howell, "Nathaniel Carpenter's Place in the Controversy between Dialectic and Rhetoric," Speech Monographs, I (1934), 23-24. This passage is quoted from Carpenter's Philosophia Libera.

However, Carpenter does not attempt to exclude amplification from rhetoric. He actually wants to set forth the proper cause of amplification, and he even places amplification as a function of oral discourse:

> Now amplification is a part of the more comprehensive art of literary composition, and this art has for its object the production of all forms of artistic discourse, whether spoken or written. Other parts of this art are conventionally known as invention, arrangement, and style, if indeed we can think of style as separate from amplification.[82]

In summary, amplification developed in limited logical treatises during the Renaissance. Some of these works -- like St. Thomas' Outlines of Formal Logic -- maintained a technical concept which was applicable only to dialectic. Others -- like Carpenter's logical writings -- conceived of a concept which served as the foundation for rhetorical magnification. Carpenter's concept was purely logical and quite intensive.

The Classical Tradition in England

Beginning in 1553 and lasting until about 1759, England witnessed a revival of the Greek and Roman classical tradition in rhetoric. Essentially, a few theorists composed treatises which embodied the entire classical canon. Most important

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[82] Ibid., 25.

among these men, Thomas Wilson, Francis Bacon, Thomas Farnaby, and John Ward composed rhetorics which were in some ways patterned after Aristotle, Cicero, or Quintilian. These rhetorics also maintained certain concepts of amplification which were sometimes distinct from that in the stylistic tradition.

Thomas Wilson

The first comprehensive treatment of rhetoric in England was Thomas Wilson's Arte of Rhetorique, written in 1553.[83] It was a "thorough-going treatment of all the main divisions of ancient theory."[84] This rhetoric devoted a surprising forty pages to the subject of rhetorical amplification.[85] Russell Wagner comments that it is even difficult "not to over-emphasize Wilson's stress on amplification. It was included in his definition of rhetoric as narrowly conceived and stated in . . . the phrase, 'and that at large.'"[86] However, Wilson did not consider amplification a product of one part of rhetoric. He allowed amplification to flow into

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[83] Lester Thonssen, (ed.) Selected Readings in Rhetoric and Public Speaking (New York: H. W. Wilson Company, 1942), p. 173.

[84] Sandford, op. cit., p. 37.

[85] Thonssen and A. Craig Baird, Speech Criticism (New York: The Ronald Press Company, 1948), p. 118.

[86] Russell H. Wagner, "Thomas Wilson's Arte of Rhetorique,"

proofs, style, and organization.

Wilson clearly establishes the function of amplification in rhetorical discourse. In the Arte of Rhetorique he states that rhetoric has three ends: "Either the matter consisteth in praise, or dispraise of a thing or els in consulting, whether the cause be profitable, or unprofitable: or lastly, whether the matter be right or wrong."[87] Wilson, therefore, states that rhetoric deals with virtue, correct advice, and justice. Moreover, amplification is applicable in all three forms of discourse.[88]

Furthermore, Wilson clarifies the importance of amplification in oratory: "Among all the figures of Rhetorique, there is no one that so much helpeth forward an Oration, and beautifieth the same with such delightfull ornaments, as doth amplification.[89]

Wilson recognizes at least three forms of amplification in his rhetoric. He discusses an amplification by dignification, by subject matter, and by style. Wilson closely

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Speech Monographs, XXVII (March, 1960), 24-25.

[87]Thomas Wilson, The Arte of Rhetorique, ed. G. H. Mair (Oxford: Clarendon Press, 1909), p. 11.

[88]Ibid.

[89]Ibid., p. 116.

relates amplification to speeches of praise and blame. In fact, he says that "none shal better be able to amplifie any matter, then those which best can praise, or most dispraise. . . ."[90] Essentially, amplification in epideictic discourse consists of dignifying an individual with accepted social virtues.[91] Wilson probably patterns amplification by dignification after Aristotle's concept of epideictic oratory.

Amplification can also occur through the subject matter. Wilson states that this consists of logical magnification which is dependent upon reasoning and proofs. The Arte of Rhetorique claims that this is amplification by the substance of the matter.[92]

Wilson also refers to stylistic amplification, for "amplification is a figure in Rhetoric, which consisteth most in augmenting, and diminishing of any matter. . . ."[93] Stylistic devices such as similitude are used in amplification.

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[90] Ibid.

[91] Ibid., p. 117.

[92] Ibid., pp. 118-120.

[93] Ibid., p. 120.

Besides the three types of amplification, the Arte of Rhetorique presents at least twelve modes of magnifying.[94]

The first type of amplifying takes the form of stylistic word changes in which a strong term replaces a weaker one.[95]

Second, words are amplified by correction in which a new term is compared to one formally employed. Wilson states: "Now in all these kindes, where wordes are amplified they seem much greater, if by correction the sentence be uttered, and greater wordes compared with them, for they are uttered."[96]

The third means consists of increasing an already strong statement. For example, a speaker could say: "Thou hast killed thine owne Mother, what shall I say more, thou hast killed thine owne Mother."[97]

Fourth, comparisons of things amplifies. Here, the weakest member of a group is compared to the strongest, and the stronger will appear even greater. This particular device, however, still approaches stylistic amplification.[98]

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[94] Ibid., pp. 120-129.

[95] Ibid., p. 121.

[96] Ibid.

[97] Ibid., p. 123.

[98] Ibid.

Another form of comparisons consists of contrasting examples from subject matter. Wilson gives the following example:

> Did the Mainor London thrust through Iacke Strawe, being but a verlet rebell, and onely disquieting the Citie: and shall the King suffer Captaine Kete to live in Englands ground, and enioye the fruites of the Realme, being a most tyrannous Traytour, and such a Rebell as sought to overthrowe the whole realme.[99]

Sixth, Wilson states that logic also helps amplification. Even though the basis for magnifying is still comparison, the orator may attempt to demonstrate that one thing is greater than another by logic. For Wilson says: "As when men have a wrong opinion, and thinke Theft a greater fault than slaunder, one might prove the contrarie, as well by circumstances, as by arguments."[100]

The seventh method of amplifying is taken from a rule of logic which says: "Contraries being set the one against the other, appeare more evident."[101] Thus, "by contraries set together, things oftentimes appearre greater."[102]

The eighth method is contained in Wilson's following statement:

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[99] Ibid.

[100] Ibid., p. 124.

[101] Ibid., p. 125.

[102] Ibid.

> There is also a notable kinde of amplification, when we would extenuate and make less great faultes, which before wee did largely increase: to the ende that other faults might seeme the greatest above all other.[103]

Ninth, when discussing two men who fought together, an orator may praise the loser and undoubtedly amplify the winner. When praising an individual, Wilson states that one should consider age, state of life, hardness of a thing, and the straightness of something.[104]

Tenth, "Vehemencie of words, full often helpe the matter forwardes when more is gathered by cogitation, then if the thing had bene spoken in plaine wordes."[105] Essentially, this mode consists of using metaphores to magnify a subject.

The eleventh method states that amplification results by "heaping of words and sentences together, touching many reasons into one corner, which before were scattered abroade, to the intent that our talke might appere more vehement."[106]

The final mode is the stylistic figure of comparison presented in a beautiful order. For example, Wilson illustrates:

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[103] Ibid.

[104] Ibid., pp. 127-128.

[105] Ibid., p. 128.

[106] Ibid.

> Seeing God hath made man a creature unto his owne likeness, seeing he hath given him life, and the spirite of understanding, endewing hym with his manifold graces, and redeming him, not with vile moneu, but with his owne precious body. . . .[107]

Therefore, Wilson recognizes amplification by dignification by stylistic figures, and by subject matter. He also presents twelve means of magnifying, and these methods are mainly stylistic. However, Wilson does incorporate principles of logical invention into his concept. The main source of Wilson's amplification is Quintilian; however, Wilson recognizes more types and methods than Quintilian discusses. Even though Wilson's Arte of Rhetorique is much like the stylistic rhetorics of the sixteenth century, it probably began a development toward the classical tradition.

Francis Bacon

Francis Bacon lived during the latter part of the sixteenth and early seventeenth centuries. Even though he was not a rhetorician in the precise sense, Bacon did make some profound observations about the theory of discourse. These contributions are mainly found in his Advancement of Learning, 1605; however, Bacon also mentions rhetoric in "Of Discourse" and "Of Negociating."

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[107] Ibid., p. 129.

Although Bacon lived during a period of stylistic rhetoric, he "criticized the excessive attention to style of which writers and speakers of the Elizabethan age were guilty."[108] In the Advancement of Learning, Bacon comments on sixteenth century stylists:

> This grew speedily to an excess; for men began to hunt more after wordes than matter; and more after the choiceness of phrase, and the round and clean composition of the sentence, and the sweet falling of the clauses, and the varying and illustration of their works with tropes and figures, than after the weight of matter, worth of subject, soundness of argument, life of invention or depth of judgment.[109]

Since Bacon attacked the stylists so bitterly, he has frequently been called a classicist; however, this is somewhat in error. Bacon did not follow the classical canon, but rather, he said that rhetoric dealt with "Four Intellectual Arts:" the art of inquiry or invention; the art of examination or judgment; the art of custody or memory; and the art of elocution or tradition.[110] However, Bacon was certainly a strong influence upon writers who did return to the classical practice.

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[108] Sandford, op. cit., p. 80.

[109] Francis Bacon, The Advancement of Learning, ed. Basile Montagu (in The Works of Francis Bacon, Philadelphia: A. Hart, Late Carey and Hart, 1852), I, 170.

[110] Ibid., I, 207-216.

Amplification, according to Bacon, belongs to the art of invention; however, Bacon's invention applies only to the scope and use of existing knowledge and not to the discovery of new material.[111] Within Bacon's concept of invention, certain commonplaces or topics help the speaker collect and dispose knowledge. Bacon states: ". . . for the disposition and collection of that knowledge which we preserve in writing, it consisteth in good digest of commonplaces."[112] Furthermore, Bacon says that the uses of the commonplaces are several: "I hold the entry of commonplaces, to be of great use and essence in studying, as that which assureth 'copia' of invention, and contracteth judgment to a strength."[113] Commonplaces are, therefore, employed for amplification in Bacon's rhetoric.

Bacon's commonplaces consist of the colours of good and evil, antitheta, apophthegmes, formulae, and elegancies. Only two of these topics are useful for amplification. They

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[111] Ibid., I, 209; also see, Wallace, Francis Bacon on Communication and Rhetoric (Chapel Hill: The University of North Carolina Press, 1943), p. 55.

[112] Ibid., I, 212.

[113] Ibid., I, 212-213; see, Donald Lemen Clark, John Milton at St. Paul's School (New York: Columbia University Press, 1948), 223.

are the colours and antitheta. The colours are a "collection of the popular signs and colours of good and evil, both simple and comparative, which are as the sophisms of rhetoric."[114] Bacon's antitheta "serve to prompt and suggest related lines of thought and their amplification."[115] Bacon states that "antitheta are these argued 'pro et contra;' wherein men may be more large and laborious. . . ."[116] Karl Wallace says:

> Antitheta and Colours, then, are to be regarded as kinds of common-places. They are aids to invention in two ways; first, they supply a storehouse of ideas which may prompt the composer's mind to activity; second, the practice of compiling and collecting systematizes ideas and aids the retentive and associative faculties. Antitheta apply to all types of discourse; the Colours relate only to the deliberative variety.[117]

When these commonplaces are considered in light of Bacon's entire notion of rhetoric, the process of amplification becomes clearer. Bacon states that the purpose of rhetoric is "to apply reason to imagination for the better

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[114] Bacon, op. cit., I, 217; also see, Wallace, "Bacon's Conception of Rhetoric," Speech Monographs, III (1936), 21-48.

[115] Wallace, Bacon on Communication and Rhetoric, pp. 70-71.

[116] Bacon, op. cit., I, 217.

[117] Wallace, Bacon on Communication and Rhetoric, p. 71.

moving of the will."[118] And he adds that this is accomplished in three ways: ". . . by illaqueation or sophism, which pertains to logic, by imagination or impression, which pertains to rhetoric; and by passion or affection, which pertains to morality."[119] Bacon contends that the colours pertain to accomplishment "by illaqueation or sophism," and he implies that amplification adds impression to discourse through strength; therefore, it is probably correct to assume that amplification is involved with the first two phases of Bacon's statement.

Therefore, Francis Bacon maintains a definite concept on amplification. It adds strength to a discourse along with intensive dimension, and it rests in Bacon's concept of the commonplaces. These commonplaces, called colours and antitheta, are stored bits of information ready for employment. Bacon definitely places amplification under the domain of invention. And along with his criticism of Renaissance style, Bacon removes amplification from the figures of speech.

Thomas Farnaby

Thomas Farnaby, an English schoolmaster, wrote his Index Rhetoricus in 1615. Farnaby's rhetoric is essentially

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[118] Bacon, op. cit., I, 216.

[119] Ibid.

classical in content, and it was a popular school text during the seventeenth century.[120] The Index Rhetoricus went through eleven editions between 1612 and 1704.[121]

Farnaby's Index Rhetoricus contains a thorough statement on amplification. Even though the discussion takes place under proofs, Farnaby's concept is undoubtedly stylistic. Rhetorical amplification is defined: "Amplification is a form of assertion that is quite strong and especially suited to arousing the emotions."[122] Moreover, Farnaby states that amplification is produced "by word forms, clarifications, exaggerations, asyndeton, repetitions, references, gradually working up to more distinguished terms. . . ."[123] Like many of the earlier, sixteenth century stylistic rhetoricians, Farnaby follows Quintilian closely.

The Index Rhetoricus lists four methods of amplifying. They are climax, comparison, inference, and accumulation. Climax is defined as "steps progressively increasing in

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[120] Sandford, op. cit., p. 86.

[121] Ray Nadeau, "The Index Rhetoricus of Thomas Farnaby," (unpublished doctor's thesis, University of Michigan, Ann Arbor, 1950), pp. 1-10.

[122] Ibid., p. 40.

[123] Ibid.

importance, and even rising to the sublime."[124] Amplification by comparison argues "from lesser points to great ones."[125] Inference is magnification "from those things actually said, [when] something more can be expressed by subtle hinting."[126] And accumulation is magnification by "referring to the same thing now in one way, now in another."[127] Farnaby even uses examples from Quintilian's writings to support his methods.

Furthermore, Farnaby states that "amplification may be weakened by the use of opposing rules."[128] Since Farnaby considers diminishing the opposite of amplification, his concept is undoubtedly intensive. If the Index Rhetoricus had placed brevity as the opposite, it would have been an extensive amplification.

Although the Index Rhetoricus contains a complete

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[124] Ibid.

[125] Ibid.

[126] Ibid., pp. 40-41; Quintilian refers to this as amplification by reasoning.

[127] Ibid., p. 41.

[128] Ibid.

discussion of commonplaces, Farnaby simply mentions the usefulness of these topics for magnifying. He states that commonplaces "may show . . . that one thing is more useful than another. . . ."[129]

Therefore, Farnaby followed the Quintilian tradition in presenting a concept of amplification. Even though Farnaby used Quintilian, it is highly possible that the Index Rhetoricus does not quote the Institutio Oratoria directly. When Ray Nadeau comments on the sources employed by Farnaby, he fails to include Quintilian. However, Nadeau does list Vossius, a German classical scholar. Vossius' Commentariorum rhetoricorum, 1605, and his Rhetorices contractae, 1621, probably discuss Quintilian.[130] Farnaby may have relied upon Erasmus, who has a complete discussion of Quintilian's modes of amplifying and diminishing.

John Ward

John Ward was professor of rhetoric at Gresham College

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[129] Ibid., p. 19.

[130] Ibid.; "Vossius was a German classical scholar and theologian who taught at the University of Leyden from 1622 . . . . From 1632, he was Professor of History at the newly founded Athenaeum at Amsterdam. . ." His publications include: Commentariorum rhetoricorum, sive oratoriarum institutionum libri vi (Leyden, 1605), and Rhetorices contractae, sive partitionum oratoriarum libri v (Leyden, 1621).

from 1720 to 1758. While at Gresham, he delivered a series of lectures on rhetoric which were published as A System of Oratory in 1759.[131] Ward's rhetoric "is an unusually complete restatement of classical doctrines,"[132] and his discussion of amplification is very elaborate.

Ward considers amplification a purely logical means of strengthening an argument. In fact, he presents his discussion under invention and disposition, and his places for amplification correspond roughly with the classical topics of logical proof.[133] Ward's amplification "does not refer merely to the process of expanding a subject . . . but . . . the development of it."[134] Moreover, the purpose of Ward's concept is to prove, adorn, and illustrate.

Ward defines his concept as follows:

> Now by Amplification is meant not barely a method of enlarging upon a thing; but so to represent it in the fullest and most comprehensive view, as that it may in the liveliest manner strike the mind, and influence the passions. Cicero speaking of this calls it, The

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[131]Sandford, op. cit., pp. 119-120.

[132]Thonssen, Selected Readings in Rhetoric, p. 213.

[133]Douglas Ehninger, "John Ward and His Rhetoric," Speech Monographs, XVIII (March, 1951), 1-16.

[134]Adelbert E. Bradley, "John Ward's Theory of Rhetoric," (unpublished doctor's thesis, Florida State University, Tallahassee, 1955), p. 205.

> greatest commendation of eloquence; and observes, that it consists not only in magnifying and hightening a thing, but likewise in extenuating and lessening it. But thou it consists of these two parts, and may be applied either way, yet to amplify is not to set things in false light; but to paint them in their just proportion and proper colors. . . .[135]

Ward mentions eight methods of amplifying. They are induction, deduction, enumeration of parts, causes, effect, opposites, gradation, and circumstances.

First, Ward classifies induction as a method of magnifying.

> One is to ascent from a particular thing to a general. Thus Cicero in his defence of Archias, having commended him as an excellent poet, and likewise observed, that all the liberal arts have a connection with each other, and a mutual relation between them, in order to raise a just esteem of him in the minds of his hearers, takes occasion to say many things in praise of polite literature in general, and the great advantages that may be received from it.[136]

Deduction forms a second mode of amplifying. Here, Ward describes how hearers decide upon the importance of subject through particular observations. These particulars form the general standards for judgment. Thus, Ward states: "Our common way of judging of the nature of important things is from what we observe in particular instances, by which

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[135]John Ward, A System of Oratory (London, 1759), I, 292-293.

[136]Ibid., I, 293.

we form general notions concerning them."[137] Ward uses the example of Cicero's speech on Pompey. Cicero praised Pompey by saying that he had all the virtues which the hearers held in high esteem.

Third, Ward follows the traditional notion that enumeration of parts amplifies. Referring to Cicero's discussion on the defeat of Mark Antony, Ward tells how Cicero listed items which might amplify the soldiers who died in battle. According to Ward, Cicero stated:

> . . . let us thus comfort their relations, who will receive the greatest consolation in this manner; their parents, who produced such brave defenders of the states; their children, who will enjoy these domestic examples of fortitude; their wives, for the loss of such husbands, . . . their brethern, who will hope to resemble them no less in their virtues. . . .[138]

Ward contends that "such representations greatly enlarge the image of a thing, and afford the mind a much clearer view of it. . . ."[139]

The fourth method which Ward mentions is amplification by causes. These are reasons why a certain thing should be considered significant, and this form involves a complete

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[137] Ibid., I, 295.

[138] Ibid., I, 296.

[139] Ibid.

listing of such causes. Ward states: "Such a number of reasons brought together must set a thing in very strong and clear light."[140]

Fifth, effects are useful in a similar method. Here, Ward quotes Cicero as follows: "Who but after such a description must conceive the strongest passion for an art, attended with so many great and good effect?"[141]

Sixth, Ward claims that "a thing may likewise be illustrated by its opposite."[142] Through a discussion of the horrible features of war, Ward contends that the beauties of peace will be magnified. Again, taking his example from Cicero, Ward mentions Cicero's speech against Catiline.[143] In this speech Cicero listed the things which he wanted to amplify and their opposites: "On this side modesty is engaged, on that impudence; on this chastity, on that lewdness; on this integrity, on that fraud. . . ."[144]

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[140] Ibid., I, 297.

[141] Ibid., I, 298-299.

[142] Ibid.

[143] Ibid.

[144] Ibid., I, 299-300.

Gradation is Ward's seventh method of magnifying. Here, "the images of things may thus be hightened, either by ascending, . . . or descending. . . ."[145] Ward takes as his example the often quoted statement by Cicero on the killing of a Roman citizen.

The eighth and final means of amplifying is termed circumstances. An event may be amplified by adorning and illustrating all the circumstances which surround it.[146] Ward, moreover, states that this method is properly a part of style:

> . . . it requires a florid and beautiful stile, consisting of strong and emphatical words, flowing periods, harmonious numbers, lively tropes, and bright figures. But the consideration of these will come under the third part of oratory, namely Elocution. . . .[147]

Even though A System of Oratory does not include comparison as a form of magnification, Ward mentions it under his discussion of commonplaces. He suggests that it is a proper method of amplifying.[148]

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[145] Ibid., I, 300.

[146] Ibid., I, 301.

[147] Ibid., I, 301-302.

[148] Ibid., I, 57.

Therefore, John Ward's A System of Oratory places amplification firmly under invention. Even though Ward's magnification is an application of the classical modes of proof, his concept does represent a well-developed plan. It is unquestionably intensive, and it rests firmly on a logical basis.

Summary

From 1553 until 1759, Thomas Wilson, Francis Bacon, Thomas Farnaby, and John Ward wrote rhetorics which have been called a revival of the classical tradition. Even though these works did not actually approach the Greek and Roman tradition in some aspects, they differed greatly from the rhetorical stylists who predominated much of English rhetoric. All of these men maintained concepts of amplification; however, their notions did not maintain the similarity which existed in Renaissance stylistic rhetoric.

Wilson's approach to amplification was a mixture of concepts. He recognized an amplification by dignification, by stylistic figures, and by subject matter. The methods which he suggested for amplification were mainly stylistic, but they contained certain logical aspects.

Bacon maintained a concept of amplification which was under the inventive process. It rested in the colours and

antitheta, which were topics of magnification.

Farnaby followed stylistic trends in his Index Rhetoricus, and he suggested four means of amplifying which were dependent upon figures of speech.

Ward's concept was completely logical, and he placed magnification under invention. Actually, Ward's means of acquiring amplification were taken from the topics of logical arguments used by the ancients.

Two characteristics run through each of these rhetoricians. First, the concept which each maintained was definitely intensive, and it avoided any enlargement by length unless necessary. Second, Quintilian and Cicero provided the main sources for these theories.

The Eighteenth Century

The eighteenth century has been referred to as "The Age of Reason," "The Enlightenment," "The Age of Criticism," and "A Philosophical Century." New conceptions of epistemology appeared during the century which influenced rhetoric significantly. This influence rests primarily in the writings of Hartley, Hume, and Reid.

David Hartley (1704-1757), a medical practitioner, conceived of a relationship between bodily and mental states. He maintained that there existed "a certain connection of one

kind or another between the sensations of the soul and the motions excited in the medullary substance of the brain."[149] Since the seventeenth century view held physical and mental states apart, this was a profound change.

David Hume's (1711-1776) significance rests in publications between 1739 and 1752. The origins of nature and knowledge were the chief problems which Hume treated. He believed that all knowledge came from sensations, emotions, and passions. These he called "impressions." Like Hartley, Hume conceived of the notion of association of ideas. He thought that all reasoning was based upon cause and effect association of man's observations or impressions. Hume was saying that reasoning or the thinking process rests on natural instinct. Now, Hume destroyed the flimsy superstructure of pure reason, and he showed that man should trust instinct, give oneself to nature, and avoid any logical illusion.[150]

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[149] A. Wolf, A History of Science, Technology and Philosophy in the Eighteenth Century (2nd ed.: London: George Allen and Unwin Ltd., 1952), p. 785.

[150] Sir Leslie Stephen, History of English Thought in the Eighteenth Century (3rd ed.: New York: G. P. Putnam's Sons, 1902), I, 48-50; also see Frank Thilly, A History of Philosophy (New York: Henry Holt and Company, 1914), pp. 347-351.

The Scottish school of common sense was another school of philosophy which existed during the eighteenth century. Thomas Reid (1710-1796) was perhaps its chief advocate. He concluded that Hume had not gone far enough in the area of "natural instinct," and Reid clarified this in his notion of the "principles of common sense." Reid's "principles of common sense" represented the constitution of human nature which leads one to take for granted certain concerns of life, such as the structure of language and the general and tried beliefs.[151]

It can be stated with reasonable safety that nature became the dominant concept throughout the eighteenth century. Basil Willey states that there were probably two fundamental senses of the term "nature:" (1) historical, and (2) philosophical. In the historical sense, nature was considered to mean "things as they now are or have become."[152] Philosophically, nature signified "things as they become."[153] The

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[151]Wolf, op. cit., I, 758-760.

[152]Basil Willey, The Eighteenth Century Background (London: Chatto and Windus, 1940), p. 305.

[153]Ibid., p. 206.

concept of nature served as the standard of judgment for religion, ethics, politics, law, and art. Needless to say, this notion profoundly influenced rhetoric.

Lord Kames

Lord Kames, also known as Henry Home, published his Elements of Criticism in 1762. Kames criticized existing treatments of style in rhetoric, and he attempted to establish standards for acceptable figures of speech. Kames traces the origin of these figures to what he termed "human nature." If a figure fails to rest on a natural foundation, Kames calls it trash.[154] As a result, Kames only recognizes seven stylistic devices: personification, apostrophe, hyperbole, the means conceived to be the agent, metaphor, allegory, and figure of speech.[155]

Kames recognizes amplification as a proper figure of style. He calls this figure hyperbole, and he asserts that it rests soundly in the concept of human nature. Mainly, Kames' hyperbole rests in amplification produced by surprise, for when "an object of uncommon size, great or small, strikes

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[154] Vincent M. Bevilacqua, "Rhetoric and Human Nature in Kames' Elements of Criticism," Quarterly Journal of Speech, XLIII (February, 1962), 48.

[155] Ibid.

the mind with surprise, and produces a momentary conviction then the object is greater or less than reality."[156] Kames asserts that from such an experience "an object is magnified or diminished beyond truth."[157]

Moreover, Kames recognizes the method of comparisons as that which can amplify in stylistic devices. He states:

> The comparisons employed by poets and orators. . . for it is always a known object that is to be magnified or lessened. The former is effected by likening it to some grand object, or by contrasting it with one of an opposite character.[158]

More important than Kames' actual concept of amplification, the eighteenth century was significantly influenced by his recognition of amplification as a product of human nature. Bevilacqua contends that Kames' notion regarding human nature was warmly received by George Campbell, Hugh Blair, and Joseph Priestley.[159]

Joseph Priestley

Beginning in 1762, Joseph Priestley presented lectures

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[156]Henry Home of Kames, Elements of Criticism, ed. James R. Boyd (New York: A. S. Barnes, 1877), pp. 374-375.

[157]Ibid., pp. 374-375.

[158]Ibid., pp. 165-166.

[159]Bevilacqua, op. cit., 49.

on rhetoric in the academy at Warrington. These lectures were combined in 1777 into Priestley's A Course of Lectures on Oratory and Criticism.[160] Priestley was fundamentally influenced by two fields of thought besides traditional rhetoric. First, the Hartleian associational psychology became the leading principle of his lectures. Second, Priestley was influenced by the common sense school of Reid, Kames also endorsed the common sense belief.[161]

Priestley conceives of an amplification which forms the great bulk of discourse. Moreover, his conception is threefold. First, Priestley states that magnification enlarges a speech. Second, this enlargement includes both arguments and observations. And third, the purpose of Priestley's amplification is to confirm, illustrate, clarify, and give an audience an understanding which is just and intense.

Priestley clarifies this:

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[160] Sandford, op. cit., p. 129.

[161] Joseph Priestley, A Course of Lectures on Oratory and Criticism, ed. by Vincent M. Bevilacqua and Richard Murphy (Carbondale: Southern Illinois University Press, 1965), pp. xxvi-xxvii; also see, Bevilacqua, "Rhetoric and Human Nature in Kames," 49.

> In a regular discourse, the amplification, or enlargement, is nothing more than a collection of such arguments and observations as tend to confirm or illustrate the subject of it; and therefore not a sentence, or a word, should be inferred that doth not improve the sense, and tend to make the apprehension of the reader, or hearer, either more just, or more strong and lively.[162]

After reading Newton's Principia, a mathematical treatise, Priestley realized that a correlation exists between amplified material and understanding among hearers. The greater the enlargement, the wider the variety of listeners who can understand the discourse. With Newton's Principia, which contained little or no amplification, "but a few, even of mathematicians, are capable of understanding it without a comment." [163] Priestley explains his notion:

> . . . if this discourse be made intelligible to the bulk of mankind, and especially if it must be adapted to the capacities of children and young persons, it must be amplified, by inserting in it those intermediate steps, and mediums of proof, which before were omitted as unnecessary.[164]

Furthermore, Priestley states that there are two general uses of amplification. First, when an argument is obscure, the speaker should amplify by "shewing, either before or

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[162] Ibid., p. 26.

[163] Ibid., p. 27.

[164] Ibid.

after the proof of the proposition, the nature and strength and the arguments . . . , and by stating with some exactness the degree of influence they are entitled to."[165] Second, Priestley states that magnification should be employed to form transitions between arguments which are related.[166]

Along with certain uses of amplification, Priestley asserts that the speaker must avoid several faults. All amplification must apply to the topic of discussion. The speaker must amplify all that needs enlargement, but he should not magnify beyond good taste.[167] Neither should the orator use the same amplification in different parts of the discourse.[168]

Kames' influence upon Priestley is apparent. Priestley follows Kames in recognizing amplification as a proper action of human nature since magnification operates through the association of ideas. When discussing the hyperbole, Priestley states: ". . . the idea of one object may be heightened and improved by ideas transferred from other

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[165] Ibid., p. 29.

[166] Ibid.

[167] Ibid., pp. 29-31.

[168] Ibid., p. 53.

objects, and associated with it."[169] Priestley further explains:

> If two objects, in any respect similar, present themselves, to our view at the same time, we naturally expect, and, as it were, wish to find a complete resemblance in them; and we are, in some measure, surprised and disappointed to find them different. . . . The same principle, by which we are led to make every thing complete, now leads us to enlarge and extend the circumstances in which they differ.[170]

Therefore, Priestley's Course of Lectures on Oratory and Criticism contain an unusual concept of amplification. Essentially, it is an explanation of the process of comparison in the philosophy of the eighteenth century. Based on Hartleian concepts of the association of ideas, the lectures state that things are amplified in importance by transferring the significant aspects of one thing to another with the element of surprise. Moreover, Priestley's concept of amplification contains arguments and observations which enlarge for comprehension, clarity, and strengthen.

Basically, the audience, through eighteenth century psychology, provided the pivot for Priestley's concept of amplification.

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[169] Ibid., pp. 241-242.

[170] Ibid., pp. 197-198.

George Campbell

In 1776 when George Campbell was professor of divinity in Marischal College and minister of Grey Friars, he published his Philosophy of Rhetoric.[171] Undoubtedly a product of eighteenth century philosophy, Campbell's rhetoric embraces a cluster of notions which depend upon his concept of human nature:

> The vivacity or liveliness of ideas is the quality primarily responsible for action and belief. . . . Of the kinds of perceptions, sensations are typically most vivid, ideas of memory are less vivid and ideas of imagination are least vivid. . . . There is an attraction or association among . . . the ideas of the mind.[172]

Among these notions, the idea of vivacity -- lively, distinct, and strong ideas -- is probably the most important, and Campbell devotes the entire third book of his rhetoric to it. Campbell uses the principle of vivacity when developing "his theories of attention, belief, assent, pathetic appeal, and persuasion."[173] Even though he never precisely defines

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[171]Dictionary of National Biography, ed. Leslie Stephen and Sidney Lee (London: Oxford University Press, 1950), II, 807-810.

[172]George Campbell, The Philosophy of Rhetoric, ed. Lloyd F. Bitzer and David Potter (Carbondale: Southern Illinois University Press, 1963), xxv-xxvii.

[173]Bevilacqua, "Philosophical Origins of George Campbell's Philosophy of Rhetoric," Speech Monographs, XXXII (March, 1965), 11.

the vivid idea, Campbell employs the following terms to qualify it: "liveliness, force, energy, brightness, brilliancy, steadiness, and luster."[174]

Two important observations must be made concerning Campbell's concept of vivacity. First, certain aspects of the lively idea were once included under amplification. Second, Campbell considers amplification one function of vivacity.

During ancient times, rhetoricians frequently referred to a vivid and forceful statement as a part of amplification. Within their concept of auxesis, these classicists contended that such a lively statement magnifies ideas.[175]

Moreover, Campbell also suggests that amplification is one function of vivacity. While discussing stylistic figures which create vivacity, he states:

> The hearer perceiving him, as it were, overpowered by his subject, and at a loss to find words adequate to the strength of his feelings. . . . It must be owned, that there is here a kind of amplification, or at least a stronger expression of indignation. . . .[176]

Thus, certain figures which produce vivacity also create

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[174]Campbell, op. cit., p. xxi.

[175]See Chapter II, pp. 38-47.

[176]Campbell, op. cit., p. 310.

amplification as a product of that lively statement.

When mentioning the importance of certain arguments, Campbell attempts to explain how their significance may be increased. The methods which he suggests are similar to those employed in many treatises on amplification.

> The third circumstance I took notice of was importance, the appearance of which always tends, by fixing attention more closely, to add brightness and strength to the ideas. The importance in moral subjects is analagous to the quantity of matter in physical subjects, as on quantity the moment of voming bodies in a great degree depends. An action may derive importance from its own nature, from those concerned in it as acting or suffering, or from its consequences. It derives importance from its own nature, if it be stupendous in its kind, if the result of what is uncommonly great, whether good or bad, passion or invention, virtue or vice, as what in respect of generosity is godlike, what in respect of atrocity is diabolical; it derives importance from those concerned in it . . . it derives importance from its consequence. . . .[177]

Therefore, Campbell's Philosophy of Rhetoric embraces the concept of amplification. The notion is combined with vivacity in two ways. First, it is a part of the lively idea; and second, parts of the notion of vivacity were considered under the ancients' auxesis. Moreover, Campbell's concept of amplification is undoubtedly aimed at increasing rhetorical importance.

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[177] Ibid., p. 86.

Hugh Blair

Hugh Blair's Lectures on Rhetoric and Belles Lettres, written in 1783, is considered a good treatise on existing classical doctrines.[178] Blair's concept of amplification, however, is similar to Campbell's stylistic notion.

Much like Campbell's vivacity, Blair states that perspicuity is a highly desirable quality of style. It strengthens a speech and clarifies the information presented.[179]

Blair defines perspicuity:

> By this, I mean, such a disposition of the several words and members, as shall bring out the sense to the best advantage; as shall render the impression, which the Period is designed to make, most full and complete; and give every work, and every member, its due weight and force.[180]

When Blair discusses six methods of giving strength to language, three of these modes are properly classified as devices for amplification. First, Blair says that important words should replace insignificant ones to create the

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[178]Sandford, op. cit., p. 131.

[179]Hugh Blair, Lectures on Rhetoric and Belles Lettres, ed. Harold F. Harding and David Potter (Carbondale: Southern Illinois University Press, 1965), I, 184.

[180]Ibid., I, 225.

greatest weight.[181] Second, amplification results from a climactic arrangement of terms rising in importance.[182] Third, Blair recognizes comparison as a device for magnification in certain stylistic figures.[183]

Hyperbole is classified as the main figure for amplifying in the Lectures on Rhetoric and Belles Lettres. According to Blair, this figure

> consists in magnifying an object beyond its natural bounds. It may be considered sometimes as a trope, and sometimes as a figure of thought. . . . If any thing be remarkably good or great in its kind, we are instantly ready to add to it some exaggerating epithet; and to make it the greatest or best we ever saw. The imagination has always a tendency to gratify itself, by magnifying its present object, and carrying it to excess. More or less of this hyperbolical turn will prevail in language. . . .[184]

Therefore, Blair's concept of amplification is very similar to that advanced by Campbell. Blair conceives of magnification as a part of style which adds strength to discourse. However, Blair gives little attention to the device when compared with his treatment of other parts of style.[185]

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[181] Ibid., I, 132-133.

[182] Ibid., I, 237.

[183] Ibid., I, 243.

[184] Ibid., I, 318-319.

[185] Herman Cohen, "The Rhetorical Theory of Hugh Blair," (unpublished doctor's thesis, State University of Iowa, Iowa City, 1954), p. 138.

Richard Whately

Richard Whately's Elements of Rhetoric, written in 1828, is essentially a restatement of Aristotelian doctrines with its main emphasis on logical proofs.[186] Even though Whately is rarely considered alongside of Priestley, Campbell, and Blair, his concept of amplification seems to justify this classification.

Like Campbell, Whately contends that vivacity adds strength to discourse. Although Whately's concept of the lively idea contains some traits of amplification, the notions are not identical. Whately's concept of stylistic energy produces an intensity of meaning, excites the imagination, and creates emotions in the hearers.[187] The energy is produced in three ways: (1) choice of words, (2) the number of terms, and (3) their arrangement.[188]

Whately also recognizes comparison as a device for increasing intensity. When comparing two cases, Whately advises the speaker to "represent the present case as

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[186]Sandford, op. cit., pp. 135-136.

[187]Richard Whately, Elements of Rhetoric, ed. Douglas Ehninger and David Potter (Carbondale: Southern University Press, 1963), p. 275.

[188]Ibid.

stronger than the one compared with, and such as ought to affect us more powerfully."[189] This comparison may be also used with a climactic organization according to Whately.

The Elements of Rhetoric probably supplies us with one reason why the eighteenth century rhetoricians failed to expand the concept of amplification like their forerunners of the sixteenth and seventeenth century. Whately states: "With respect to the Number of words employed, 'It is certain,' as Dr. Campbell observes, 'that of whatever kind the sentiment . . . the more briefly it is expressed, the Energy is the greater."[190] Later Whately says: "The praise which have been bestowed on Copiousness of diction have probably tended to mislead authors into a cumbrous verbosity."[191] Therefore, it is highly possible that these writers associated strength with brevity and length with weakness in style. If so, it would have been unlikely that Priestley, Campbell, Blair, and Whately could conceive of a device such as amplification -- which had long been acquainted with medieval elaborateness -- for increasing the importance

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[189] Ibid., p. 197.

[190] Ibid., p. 299.

[191] Ibid., p. 311.

of a subject. Since there may have been an apparent contradiction, English rhetoricians probably avoided the issue.

Nevertheless, during the eighteenth century, certain writers did conceive of an amplification in the energy or vivacity produced by style. This concept was like the vivid description mentioned in the Greek auxesis; however, the English notion of vivacity implied much more than amplification.

Summary

Early in the English Renaissance, Peter Ramus set the pattern for almost two centuries of development for the concept of amplification. Ramus divided the theory of discourse into dialectic and rhetoric. Rhetoric maintained only the canons of style and delivery. Under the topic of style, Richard Sherry, Henry Peacham, Thomas Blount, Obadiah Walker, and John Newton discussed figures of speech which produce amplification. Upon close examination, these stylistic figures combine to form eleven methods of amplification: climactic order, exaggerating, substitution of terms, repetition, comparisons, suggestion, emotional devices, accumulation, dividing and elaborating, definition and description, and logical reasoning. Even though these were figures of speech, they contained certain principles of

invention. Basically, the Renaissance stylistic concept of amplification sought the building up of intensity; however, length or elaborateness was frequently the result of their amplification.

Since Ramus placed magnification in dialectic, a few works besides rhetorics developed concepts of amplification. These concepts either provided technical magnification for logical discourse, or they presented a notion which could serve as the basis for rhetorical amplification. Moreover, these notions were purely logical and quite intensive.

From 1553 until 1759, Thomas Wilson, Francis Bacon, Thomas Farnaby, and John Ward wrote rhetorics which turned toward the classical tradition. Even though these rhetorics present varied concepts of amplification, ranging from a notion placed in style to one completely dependent on logical reasoning, they all possess two characteristics. One, their amplification is definitely intensive. Two, Quintilian and Cicero provide the basic sources for their concepts.

The eighteenth century rested upon the philosophies of Hartley, Hume, and Reid, and it was a century when human nature provided the ultimate criterion for rhetoric. Lord Kames recognized the natural characteristic of amplification and George Campbell, Hugh Blair, Joseph Priestley, and Richard Whately followed Kames in accepting magnification as an

internal part of rhetoric. However, these men place amplification under style, and they relate the concept to their notion of vivacity or the lively idea. Even though they say little about amplification, their concept is undoubtedly intensive.

The main sources for the development of amplification in English are three: (1) Quintilian, (2) Cicero, and (3) certain vestiges of medieval rhetoric. Quintilian was quoted as the authority on the subject by most rhetoricians, and this may explain why the predominant concept of the period was stylistic. The only exceptions rest in certain seventeenth century figures who used logical precepts as the authority for amplification.

CHAPTER V

RHETORICAL THEORY IN AMERICA

The concept of amplification failed to achieve the prospective in American rhetoric which it enjoyed during classical, medieval, and more modern times. However, its development underwent three broad phases. First, prior to the late nineteenth century, several writers completed rhetorics; but, only a few of them discussed amplification. Even though John Witherspoon, John Quincy Adams, Edward T. Channing, Chauncey A. Goodrich, Ebenezer Porter, W. G. T. Shedd, John Bascom, and Henry Day prepared theories of discourse during the period, Adams, Day, and Bascom alone recognized the concept of amplification. Second, between 1890 and 1930, several speech and English scholars wrote school texts which greatly influenced contemporary speech theory. John F. Genung, A. E. Phillips, James A. Winans, and Charles Woolbert recognized the notion of amplification, and they generally gave it an important place in their rhetorics. Third, a few contemporary writers have discussed amplification. These are speech text authors who recognize

several different theories. The list includes A. Craig Baird and Franklin H. Knower's General Speech, Giles W. Gray and Waldo W. Braden's Public Speaking: Principles and Practice, Donald C. Bryant and Karl R. Wallace's Fundamentals of Public Speaking, Wilbur E. Gilman, Bower Aly, and Hollis L. White's Fundamentals of Speaking, Donald Hayworth's Public Speaking, Lionel Crocker's Public Speaking for College Students, James H. McBurney and Ernest J. Wrage's Art of Good Speech, Alan H. Monroe's Principles and Types of Speech, Keith R. St. Onge's Creative Speech, and John F. Wilson and Carroll C. Arnold's Public Speaking as a Liberal Art.

The Eighteen and Nineteen Hundreds

During the eighteen and nineteen hundred, amplification developed into two major concepts. When English authors returned to classical concepts of rhetoric, American writers soon followed. Amplification was then conceived in the realm of Greek and Roman rhetoric; however, this concept had only one spokesman. John Quincy Adams traced amplification back to Aristotle, Cicero, and Quintilian. A second and more popular concept placed amplification within the realm of style as maintained by eighteenth century Englishmen. Day and Bascom conceived of rhetorical amplification as part of a

larger notion of vivid style. As one soon concludes, most American rhetoricians failed to discuss amplification.

John Quincy Adams

As the first Boylston Professor of Rhetoric at Harvard College, John Quincy Adams presented a series of lectures on discourse. The emphasis of these lectures centered around classical concepts of rhetoric mainly. In 1810 Adams' addresses were published as Lectures on Rhetoric and Oratory.[1]

Drawing material mainly from Aristotle and Quintilian, Adams states the purpose of amplification:

> The object of amplification, as its name imports, is to magnify, as that of diminution is to lessen the appearance of things. It is the moral and intellectual lens, which, without altering the nature of things themselves, swells and contracts their dimensions by the medium, through which it presents them to the eye.[2]

Adams relies almost entirely, however, upon the Institutio Oratoria for his general view. Adams asserts that "amplification is one of those ornaments, which rhetoric borrows from

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[1]Warren Guthrie, "The Development of Rhetorical Theory in America, 1635-1850," Speech Monographs, XVI (August, 1949), 100.

[2]John Quincy Adams, Lectures on Rhetoric and Oratory, ed. J. Jeffery Auer and Jerald L. Banninga (New York: Russel and Russel, 1962), II, 125.

poetry. It consists sometimes in a single word . . . it then delights in metaphorical expression. . . ."[3] Adams' concept, then, is essentially Quintilian's stylistic approach.

When Adams is discussing the general nature of stylistic magnification, he uses the following illustration from Shakespeare's Coriolanus: "Thus, when Shakspeare [sic.] intends to give an idea of extraordinary chastity in one of his female characters, Valeria, he makes Coriolanus call her the 'moon of Rome'. . . ."[4]

Furthermore, Adams' Lectures on Rhetoric and Oratory divides amplification into four methods which actually stem from Quintilian. Adams states: "But the ordinary means of amplification are reduced by Quintilian to four kinds, which are climax, comparison, inference, and accumulation."[5]

First, Adams describes climactic amplification as that which continually raises the strength of an idea. Using Burke's speech on American taxation, Adams illustrates this method:

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[3] Ibid.

[4] Ibid.

[5] Ibid., II, 126.

> If this be the case, ask yourselves this question; will they be content in such a state of slavery? If not, look to the consequences. Reflect how you are to govern a people, who think they ought to be free, and think they are not. Your scheme yields no revenue; and nothing but discontent, disorder, disobedience; and such is the state of America, that, after wading up to your eyes in blood, you could only end just where you begun; that is, to tax where no revenue is to be found, to -- my voice fails me; my inclination indeed carries me no further; all is confusion beyond it.[6]

Adams contends that the climax for amplification usually proceeds through three degrees -- positive, comparative, and superlative -- in an ascending order; however, a fourth degree is also possible. Adams states that this final degree is the "grandeur of imagination, which stretches beyond the bounds of ordinary possibility. . . ."[7] This amplification is through suggestion as in Adams' following example taken from Milton's description of Moloch in the Paradise Lost:

> Moloch, scepter'd king,
> Stood up, the strongest and the fiercest spirit,
> That fought in heaven, now fiercer by despair;
> His trust was with th' Eternal to be deem'd
> Equal in strength; and, rather than be less,
> Car'd not be at all; with that care lost
> Went all his fear; of God, or hell, or worse
> He reck'd not.[8]

Second, comparison is listed by Adams as a means of

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[6] Ibid., II, 127.

[7] Ibid.

[8] Ibid., II, 128.

amplifying. Whereas climax went from the least to the greatest, comparison "begins by raising to importance an object of inferior dignity, as a point of comparison to display the superiority of that, which is intended to be amplified."[9] Adams refers to Pope's imitations of Horace as an example:

> Could pensioned Biolequ lash in honest strain
> Flatterers and bigots in Louis' reign?
> Could laureate Dryden pimp and friar engage,
> Yet neither Charles nor James be in a rage?
> And I not strip the gilding off a knave,
> Unplac'd, unpension'd, no man's heir or slave?
> I will, or perish in the generous cause;
> Hear this and tremble! you, who'scape the laws.
> Yet, while I live, no rich or noble knave
> Shall walk the world in credit to his grave.[10]

Third, amplification by inference suggests a situation whereby the audience might draw its own conclusions. Adams defines inference: ". . . the enlargement of some object entirely different from that, intended to be magnified; but which produces its effect by a process in the mind of the hearer or reader."[11] To illustrate this, Adams mentions the description which Virgil uses to picture the strength of

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[9] Ibid., II, 129.

[10] Ibid.

[11] Ibid., II, 130.

Demoleos. Virgil says that Demoleos "pursued the flying Torgans under a coat of mail.. . ."[12] The magnification occurs when the audience realizes that a coat of mail could hardly be lifted by two strong men, and Demoleos carried it as he pursued an enemy.

The last method of amplifying is accumulating. Rather than steadily increasing importance, accumulation enlarges "by a collection of particles singly trifling, and gathered into a mighty mass."[13] Quoting from Shakespeare again, Adams illustrates:

> She comes,
> In shape no bigger than an agate stone
> On the forefinger of an alderman;
> Drawn with a team of little atomies
> Athwart men's noses, as they lie asleep;
> Her waggon-spokes made of long spinners' legs;
> The cover, of the wings of grasshoppers;
> The traces, of the smallest spider's web;
> The collars, of the moon-shine's watery beams;
> Her whip of cricket's bones; the last of film;
> Her waggoner, a small grey-coated gnat,
> Not half so big as a round little worm,
> Prick'd from the lazy finger of a maid,
> Her chariot is an empty hazelnut,
> Made by the joiner squirrell, or old grub
> Time out of mind the fairies coachmakers.[14]

Following the Aristotelian and Ciceronian tradition,

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[12] Ibid.

[13] Ibid., II, 131-132.

[14] Ibid.

Adams believes that the conclusion of a speech is the best place for amplification. However, he admits that the speaker should also magnify wherever such is necessary.[15] In the Greek tradition, Adams places amplification under demonstrative discourse. Whereas the example best belongs to deliberative oratory, Adams concludes that amplification is properly employed in epideictic speaking.[16]

Therefore, John Quincy Adams' Lectures on Rhetoric and Oratory traces amplification back to Quintilian's system of stylistic embellishment. His approach, however, is much like the English writers of the seventeenth century who attempted a classical revival of rhetoric. It is also interesting to observe the broadening of the concept as used by Adams. Whereas earlier writers drew their examples mainly from Cicero and other well respected orators, Adams quotes popular writers and speakers such as Burke, Shakespeare, Milton, and Pope. Therefore, Adams clearly recognizes amplification as a product of both prose and poetry. Undoubtedly, however, Adams' concept was more intensive than extensive.

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[15] Ibid., II, 124 and 133.

[16] Ibid., I, 270.

Stylistic Energy and Amplification

In the same manner that Adams probably adopted the approach of the seventeenth century, Henry Day and John Bascom relied heavily upon eighteenth century rhetoricians. Day and Bascom placed magnification under a stylistic system which was characterized by the notions of vivacity, perspicuity, and energy.

In his Philosophy of Rhetoric, written in 1866, Bascom maintains that good style contains perspicuity and energy. Amplification is a part of these notions:

> A second verbal point on which perspicuity depends is the number of words. . . A comberson, involved expression, though containing the idea, is less clear than one more concise. . . . Amplification is, indeed, a most essential power in oratory, but this is neither combersome nor repetitious.[17]

Later Bascom writes:

> Energy, even more than perspicuity, is dependent on conciseness. . . . Amplification -- the power to unfold on diverse sides in diverse directions a single cardinal thought, till it occupies the mind and resumes its hold on the heart -- is a chief excellence of oratory.[18]

Even though Bascom fails to elaborate on his concept of

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[17]John Bascom, The Philosophy of Rhetoric (Boston: Crosby and Ainsworth, 1866), p. 201.

[18]Ibid., p. 239.

amplification, he does place it under both perspicuity and energy in style. Like Priestley, Campbell, and Blair, this notion seems to place amplification as a product of lively, vivid, concise, and strong language.

Henry Day maintains this same conception in his Art of Discourse, written in 1867. Even though Day fails to mention amplification by name, he attributes its product to energy in style. Day states:

> Energy is that property in style by means of which the thought is impressed with a peculiar vividness or force on the mind addressed.
>
> The property of style has been variously denominated, as vivacity, strength, and energy; all of which terms, from their etymology, point at once to the nature of the property designated by them.[19]

In the same manner, Ebenezer Porter's Lectures on Eloquence and Style attributes strength of an idea to style.[20]

Therefore, several American rhetoricians conceive of an amplification which is subordinate to the energy, vivacity, or perspicuity of style. Even though these rhetoricians do not discuss amplification at length, evidence indicates that they believe in an intensive concept.

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[19]Henry Noble Day, The Art of Discourse (second edition, New York: C. Scribner and Company, 1869), p. 303.

[20]Ebenezer Porter, Lectures on Eloquence and Style, revised by Lyman Mathews (Andover, Mass.: Gould and Newman, 1836), p. 144.

Textbooks of the Early Nineteen Hundreds

Between 1890 and 1930, several writers prepared texts for spoken and written composition. These either took the form of English composition books or speech texts. About this same time, departments of speech began to develop in American colleges. Genung, Phillips, Winans, and Woolbert all recognize the concept of amplification, and they give specific suggestions about its use for their students.

John F. Genung

The Practical Elements of Rhetoric, written in 1886, and Working Principles of Rhetoric, published in 1900, were popular texts for students of oral and written composition. In both works, Genung discusses amplification and gives the concept an important place in his rhetorical scheme.

In his Practical Elements of Rhetoric Genung defines amplification:

> Amplification, the final process of composition, is the meeting ground of invention and style; the process, that is wherein questions of matter and manner must share equally the writer's attention. Whatever, therefore, is introduced at this stage into the production must stand a double test; and the question how things shall be said is as vital to the life of the production as is the question what the thing said shall be.[21]

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[21] John F. Genung, The Practical Elements of Rhetoric with Illustrative Examples (Boston: Ginn and Company, 1886), p. 285.

Thus, Genung defines magnification as an integral part of rhetorical form which involves turning factual material into proper language for discourse. Genung clarifies this further; ". . . amplification is simply the most vital and necessary process in all composition, it is in fact the summit of composition itself, approached from the inventive side."[22] Genung's amplification is an extremely broad and inclusive concept. Essentially, it involves the process of converting factual information into discourse.[23]

Genung even visualizes amplification as that which has the ability to dilate or shorten: "Amplification also has its indispensable uses; it is by no means synonymous with platitude, nor is it mere dilution of thought."[24] Continuing this observation, Genung states:

> Amplification is often regarded with suspicion, as if it were merely spreading the thought out thin, or putting in what is called "padding"; and no advice about writing is more popular than the advice to "boil it down". This suspicion is directed, however, only to the abuse of amplification. . . .[25]

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[22]Genung, Working Principles of Rhetoric (Boston: Ginn and Company, 1900), pp. 459-460.

[23]Genung, Practical Elements of Rhetoric, p. 287.

[24]Ibid., p. 288.

[25]Genung, Working Principles of Rhetoric, pp. 459-460.

Since Genung considers brevity and dilation as well as strength and weakness dimensions of amplification, it is somewhat intensive, but its main feature is extensive. Since Genung considers amplification as almost synonymous with composition, it involves the complete development of a discourse.

Genung's concept contains three purposes. First, it should "give the true extent, limits, and applications of an idea."[26] Clarity is the object of this purpose. Second, amplification should "give body to an idea, by dwelling on it long enough for the reader's mind to grasp and realize it."[27] Retention and understanding are the goals of the second purpose. Third, it "should give an idea its fitting and designed power; that is, to give it a guise adapting it to act, according to its nature and purpose, upon the sensibilities, or the understanding, or the will."[28] This purpose seeks audience adaptation and persuasion through the particular goal of a speech.

Besides the purposes of amplification, Genung discusses

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[26]Genung, Practical Elements of Rhetoric, p. 288.

[27]Ibid., pp. 288-289.

[28]Ibid., p. 289.

various means of accomplishing them. In fact, his methods are division, repetition, and illustration. By division Genung refers to deductive principles. He concludes that man's general beliefs are formed by observing particulars, and a communicator should use particulars as well as general statements.[29] This is accomplished in three ways. First, any general statement may be divided into its particulars, and these parts may be the subject of additional elaboration. Second, Genung states: "A general principle is most naturally amplified by example, of which the object is not so much to substantiate by the number of details as to illustrate by the character of them."[30] Third, when the particular is the subject of discussion, the abstract and general may be employed. Since the particular elaborates the general, Genung reasons that the reverse should also occur.

The second major method of amplifying is repetition. Genung's repetition is essentially the classical interpretatio. This involves repetitions with different language forms which follow three patterns. First, definitions and descriptions are capable of repeating material. Second, Genung states:

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[29]Genung, Working Principles of Rhetoric, p. 467.

[30]Genung, Practical Elements of Rhetoric, p. 291.

". . . another device, essentially though not so obviously repetitionary, is the employment of the obverse, that is, some consideration negative to the proposition at hand."[31] Third, repetition is produced by expanding the meaning of an idea in all possible directions. After which, the speaker compares his meaning with other possible definitions.[32]

The third major method of amplifying is illustration. This mode consists of presenting vivid details which supposedly attain meaning in the hearer's imagination. Thus, appeals to the senses are employed. This method also takes three forms. First, invented or observed examples can add life to the subject.[33] Second, figures of speech such as simile, metaphor, and analogy are used to create clarity, interest, and force.[34] Third, "Incidents and anecdotes are a frequent means of illustrative amplification, especially in popular discourse."[35]

Besides repetition, division, and illustration, Genung suggests that quotations and allusions are accessories to

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[31] Genung, Working Principles of Rhetoric, p. 466.

[32] Genung, Practical Elements of Rhetoric, p. 294.

[33] Genung, Working Principles of Rhetoric, p. 469.

[34] Genung, Practical Elements of Rhetoric, p. 295.

[35] Ibid., p. 296.

amplification. Quotations may be employed if they fit properly within the discourse; however, proper credit must be given the author.[36] Allusion makes "indirect suggestion . . . or reference" for amplification. Allusion belongs properly to style in speaking.[37]

Genung, therefore, recognizes a concept of amplification which involves composition. It has certain intensive elements, but it is mainly concerned with the length of a discussion. Genung's concept employs division, repetition, and illustration to supply the bulk of discourse.

A. E. Phillips

In 1909, A. E. Phillips published his Effective Speaking, which is often considered the first popular speech text prepared for American students. Although Phillips devotes considerable time to the subject of amplification, his concept follows the trend set by Genung. Phillips associates amplification with the entire development of discourse.

Once a speaker decides upon his main ideas, Phillips encourages him to begin amplification:

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[36] Ibid., pp. 297-298.

[37] Ibid., pp. 298-299.

> The Sub-Ideas valued and arranged, the next step is their Amplification. Here the speaker brings to bear all the principles and rules set forth.. . . He will ask himself what sub-divisions there should be, if any, of his Sub-Ideas, what assertion he should support, what are selfevident. He will consider carefully the kind of support necessary -- whether Restatement, General Illustration, Specific Instance, Testimony, and whether only one Form should be used or more than one -- what, in fact, will most make the Sub-Ideas bring the Central Idea closest to the listener's life.[38]

Hence, it becomes clear that Phillips methods of amplification -- restatement, illustration, example, testimony -- are actually means of development.

Phillips' first method of enlargement is restatement:

> Restatement, it will thus be perceived, is not a progression in thought, but a reassertion. It adduces no proof, offers no reasons, gives no details, but says the same thing in a different phraseology, or, sometimes, in the same phraseology.[39]

Illustration, which is Phillips' second mode of amplification, defines, divides, and describes an idea. However, this illustration is for the overall development of a statement rather than the magnification of a specific idea.

Phillips states that specific instance, another means

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[38] A. E. Phillips, Effective Speaking (Chicago: The Newton Company, 1909), p. 170.

[39] Ibid., p. 91.

of amplifying or developing, "concerns dates, times, places, names, incidents. It differs from General Illustration in that it is individual, absolute, precise. . . ."[40]

The last method of amplification is testimony. Phillips defines it as

> . . . personal attention. It aims to stand as a duly commissioned proxy telling the audience what they themselves would know had they the time and opportunity for investigation. Its distinguishing character is that it is the data or opinion of some one other than the speaker.[41]

The only traditional tool of amplification which Phillips mentions is cummulation. He defines this as "a heaping up" of statements dealing with the same subject.[42] The notion is that a combination of all important points will increase importance. Even so, Effective Speaking devotes little attention to this method of magnifying.

A. E. Phillips, therefore, conceives of an amplification much like that of Genung. Both of these writers substitute amplification for the term development, and their amplification develops, proves, illustrates, clarifies, and enlarges. In some ways, Phillips' concept parallels the

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[40] Ibid., p. 91.

[41] Ibid., p. 134.

[42] Ibid., p. 79.

medieval notion of dilation. However, in all fairness, the notion is not dilation for the purpose of length. It is development for a specific goal held by the speaker.

A likely source for both Genung and Phillips' concept is G. P. Quackenbos' Advanced Course of Composition and Rhetoric, written in 1880. Quackenbos places amplification as a function of prose composition. When composing, he suggests that the student turn to invention, amplification, and revision in that order. Amplification is defined as "enlarging on the ideas before expressed . . . and forming a complete and consistent whole."[43] His principles of amplifying are illustration, definition, quotation, testimony, argument, effect, and contrast.

James A. Winans

While James A. Winans was Instructor in Elocution and Oratory at Cornell University in 1915, he published the first edition of his Public Speaking. This text was revised five times before being published in 1938 as Speech-Making.[44]

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[43]G. P. Quackenbos, Advanced Course of Composition and Rhetoric (New York: D. Appleton and Co., 1880), pp. 329-333.

[44]Giles W. Gray, "Some Teachers and the Transition to Twentieth-Century Speech Education," A History of Speech Education in America, ed. Karl Wallace (New York: Appleton-Century-Crofts, Inc., 1954), pp. 433-435.

In the various editions, Winans recognizes a concept of amplification founded upon rhetorical and psychological notions. Phillips and Genung are primarily responsible for providing the rhetorical foundation, and William James' theories underlie Winans' psychological concepts.

In 1890, William James completed his Principles of Psychology. James became very interested in the role of attention and interest in human behavior, and he concluded that attention produces four important effects. It helps individuals perceive, conceive, distinguish, and remember.[45] Moreover, James implied that discourse could increase its effectiveness by intensifying attention. Although James seems vague about the meaning of his concept, speech writers soon concluded that attention might be increased by frequency and vividness.[46] This notion of vividness was soon referred to as the novel, the familiar, and the vivid.[47] Still later theorists expanded it by

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[45]William James, The Principles of Psychology (New York: Henry Holt and Company, 1890), pp. 424-429.

[46]James A. Winans, Public Speaking (revised edition, New York: The Century Company, 1917), pp. 213-214.

[47]Donald C. Bryant and Karl R. Wallace, Fundamentals of Public Speaking (New York: Appleton-Century-Crofts, Inc., 1953), pp. 127-128.

stating that attention could be increased by the specific, the concrete, the familiar, the vital, the near-at-hand, the conflictive, and the animate.[48]

Winans was extremely influenced by James' Principles of Psychology, and he incorporated the attention notion into his concept of amplification. Winans believes that amplification is dependent upon the principles of "sustained attention." James argued that attention was increased by novelty or frequency, and Winans states:

> We must note here the fact that the more frequently the idea of an action and the reasons for it are brought to attention, and the longer they are held before attention, the more likely they are to stick in memory and accomplish their purpose. But there must be vividness as well as frequency of presentation. We should not get the notion that merely heaping upon an idea is effective. Moreover, elaboration should be given only to matters which deserve it, and a speaker should be keen to detect when his audience has had enough.[49]

Winans' conception of amplification is definitely intensive. He states: "Amplification of a thought does not mean dilution, but enrichment."[50] Again, he says:

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[48]James H. McBurney and Ernest J. Wrage, The Art of Good Speech (New York: Prentice-Hall, Inc., 1953), pp. 177-180.

[49]Winans, op. cit., pp. 213-214.

[50]Ibid., p. 152.

". . . amplification is no mere repetition: there is gain in information and understanding."[51] Therefore, Winans' intensiveness is aimed at increasing an idea by frequency of presentation and variety in discourse. However, the amplification is a direct result of the hearers' attention and interest. But Winans seems more interested in an increase of perception, understanding, judgment, and memory, than he is in increasing the importance of an idea for the audience.

When Winans attempts to establish principles of amplification, he relies heavily upon rhetoricians as well as psychologists. First, he notes: ". . . we may consider our material from different angles, as it will be viewed by different classes of people."[52] Second, he suggests that an orator amplify by using abstract ideas and concrete ones for variety.[53] Third, Winans suggests that quotations may be employed for magnification. Fourth, appeals to the imagination are a means of amplifying ideas. Finally, he states: "We may use examples, illustrations general and

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[51] Ibid., pp. 154-155.

[52] Ibid., p. 153.

[53] Ibid.

specific, and analogies and figures."[54]

Winans' concept of amplification, therefore, appears torn between the notions discussed by Genung and Phillips and the principles contained in James' psychology. The psychological basis suggests that understanding, perception, judgment, and memory are amplified by frequency and variety in discourse. The rhetorical approach aims at general speech development along with higher importance.

Charles Henry Woolbert

In 1912, when Charles Henry Woolbert was teaching at Albion College, he completed the first edition of his Fundamentals of Speech.[55] Woolbert does little more than recognize the existence of the concept of amplification.

Even though he has little to say about amplification, his conception falls under the principle of "idealization." Using an example of two painters, Woolbert says that their work may be very different although they use the same scene and equipment to produce their paintings:

> What has happened? Each painter, has not reproduced, but interpreted, the landscape. The one has

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[54] Ibid.

[55] Gray, op. cit., p. 438.

> made a selection of elements that he found in the landscape and then enlarged or amplified them, and the other has made an entirely different selection of elements and amplified them. This amplification we call idealization and without it there is no art. . . .[56]

Woolbert's amplification emphasizes the element of selection. Like this hypothetical painter, an orator must choose items and enlarge them. Woolbert states: "One of the ways this need of idealization asserts itself in public speaking is a matter of exaltation, or perhaps our original word, amplification, is better. It can with propriety be defended as in reality a kind of exaggeration. . . ."[57] Woolbert's only concept of amplification, therefore, rests in selection and magnification. In this respect, every thing an orator does is a part of amplification, for all discourse is a matter of selection and enlargement.

Summary

Growing out of the late nineteenth and early twentieth centuries, three concepts of amplification appeared. The first, maintained by Genung and Phillips, is amplification from the viewpoint of teachers of composition. The notion

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[56]Charles H. Woolbert, The Fundamentals of Speech (New York: Harper and Brothers, 1920), p. 70.

[57]Ibid., pp. 187-196.

involves all material which is incorporated into discourse. Development might be a better term for this sort of amplification, for it came closer to the dilation of the Middle Ages than to the main theme of rhetorical amplification. Second, Winans was responsible for advancing a theory based upon William James' psychology. Winans said that amplification consisted of improving attention, and this, it was argued, led to better understanding and greater persuasion. Third, Woolbert visualized amplification as a process by which an orator examines, selects, and enlarges information. He referred to this as "idealization."

Contemporary Concepts of Amplification

Although the majority of recent speech texts fail to discuss amplification, a few writers maintain concepts. These notions fall into three general categories. Some authors depend heavily upon classical notions similar to Greek auxesis. These scholars maintain that amplification is a means of increasing the importance of an idea. Other writers conclude that amplification refers to the complete development of discourse. These individuals include all forms of proof, illustration, and supporting material in their concepts. A third group depends very heavily upon

James' psychology and its employment in amplification. There are some text writers who combine two or more of these theories. One text, however, presents an amplification based on clarity and justification.

Several writers maintain concepts of amplification which approach auxesis. This notion is contained in the following texts: Giles W. Gray and Waldo W. Braden's Public Speaking: Principles and Practice; Wilbur E. Gilman, Bower Aly, and Hollis L. White's Fundamentals of Speaking; Alan H. Monroe's Principles and Types of Speech; and Keith R. St. Onge's Creative Speech.

Gray and Braden's Public Speaking seems to recognize an amplification which seeks an increase in the importance of a subject; however, these authors also include clarity and retention as products of amplification. Gray and Braden contend that almost all of the means available for supporting arguments -- testimony, examples, statistics, and quotations -- can produce magnification. They rely chiefly upon three methods of achieving rhetorical amplification: "(1) recasting the thought in different words, (2) a quotation which restates it, and (3) using rhetorical questions."[58] Gray and Braden

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[58]Gray and Waldo W. Braden, Public Speaking: Principles and Practice (second edition, New York: Harper and Row, 1963), pp. 309-312.

also discuss James' notion of attention, but this is unrelated to amplification in their text.[59]

Gilman, Aly, and White's Fundamentals of Speaking claims that amplification is "the enlargement or extension of an idea."[60] They also recognize amplification as a device primarily used in ceremonial speaking. When discussing the means for magnifying, they state: "Augmentation is a means of amplification by heightening the consequence of an act or adding dignity to what might otherwise be treated as commonplace."[61] Their devices for amplifying include "estimation, augmentation, similarity, inference, and cumulation."[62] Estimation consists of the James' notion of attention. Augmentation is taken from Quintilian, and it magnifies by climactic order. Similarity is the ancient method of comparison, whereby one person is compared to another to illustrate the advantage the first has over the second. Inference consists of a logical sequence of ideas

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[59] Ibid., pp. 187-196.

[60] Wilbur E. Gilman, Bower Aly, and Hollis L. White, The Fundamentals of Speaking (second edition, New York: The Macmillan Company, 1964), p. 286.

[61] Ibid., p. 289.

[62] Ibid., p. 286.

which amplify, and cumulation is a stylistic device of repetition in which a speaker may rise to a climax similar to augmentation. These authors also recognize minimizing as the opposite of amplification.

Monroe's Principles and Types of Speech states that amplification adds strength to a statement. Monroe's concept appears to parallel auxesis; however, the author fails to give enough information to establish this clearly. His means for amplification are "explanation, comparison, illustration, instance, statistics, testimony, and restatement."[63]

St. Onge's Creative Speech also contains a classical concept of amplification. The author refers to it as the art of "expanding and contracting." He states:

> This mode of thought involves the perception of more or less, larger or smaller, maximum and minimum, near and far, magnifying and micrifying, either as being more or less or as being made or becomes larger or smaller.[64]

A popular concept of amplification seems to be that of rhetorical development. More writers probably follow Genung and Phillips than any others with regard to amplification.

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[63] Alan H. Monroe, Principles and Types of Speech (Chicago: Scott, Foresman and Company, 1962), p. 207.

[64] Keith R. St. Onge, Creative Speech (Belmont: Wadsworth Publishing Company, 1964), p. 145.

This notion is presented by the following speech texts: A. Craig Baird and Franklin H. Knower's Essentials of General Speech; Donald Hayworth's Public Speaking; Lionel Crocker's Public Speaking for College Students; and James H. McBurney and Ernest J. Wrage's Art of Good Speech.

Baird and Knower recongize this concept in their Essentials of General Speech. They define amplification as "expansion by concrete materials."[65] In the following statement, Baird and Knower describe that material:

> What are these typical materials that will amplify your speech? Whether your speech be one of exposition or information, narration or description, argumentation or debate, representative means of enforcement include (1) definitions and explanations, (2) particulars general and particular instances, (3) statistics, (4) comparison and analogies, (5) contrasts, (6) cause and effect, (7) authorities and personal opinion, (8) quotations, (9) incidents or anecdotes, (10) interrogations, and (11) references to speaker, audience, or occasion.[66]

Therefore, Baird and Knower employ amplification as a synonym for their means of enforcement, support, or proof.

Hayworth's Public Speaking also presents a broad notion

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[65] A. Craig Baird and Franklin H. Knower, Essentials of General Speech (New York: McGraw-Hill Book Company, 1952), p. 48; also see, Baird and Knower, General Speech (second edition, New York: McGraw Hill Book Company, 1957); the discussion is essentially the same in both texts.

[66] Ibid.

of amplification. Hayworth's concept refers to the elaboration of speech materials, and he suggests that an orator may amplify his materials by repetition, elaboration, comparison, contrast, qualification, and presentation of evidence.[67]

In the Art of Good Speech McBurney and Wrage discuss an amplification which enlarges, clarifies, supports, develops, illustrates, and generally increases persuasion.[68] McBurney and Wrage present forms of support for amplification, and they also discuss certain principles of magnification. Under the forms of support, they list definition, repetition, example, statistics, illustration, stories, anecdotes, fables, imagery, maxims, proverbs, slogans, quotations, and visual aids. Under the principles of amplification, McBurney and Wrage present James' notion of attention and interest as popularized by Winans.

William James' psychology is employed in several concepts of amplification. Essentially, the notion is like that developed by Winans. Texts which support this concept are Bryant and Wallace's Oral Communication and McBurney and

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[67]Donald Hayworth, Public Speaking (New York: Ronald Press Company, 1935), pp. 167-168.

[68]McBurney and Wrage, op. cit., pp. 155-180.

Wrage's Art of Good Speech.

Bryant and Wallace define amplification as: ". . . the process of enlarging upon a statement, or upon some part of it, in order to bring its meaning within the experience of the hearer. . . ."[69] Their concept is based upon the following principle: "Understanding is secured by associating the new and strong with the old and familiar."[70] This notion is simply a modern adaptation of James' belief in attention which is created by novel, familiar, and varied objects. The authors use the novel and familiar as follows: "The completely new and unfamiliar has little power to control our attention. It is the familiar in a new setting which compels attention and prompts recognition and understanding."[71] With regard to variety, the authors state: "Effective in maintaining attention is the application of the law of change."[72]

In their Oral Communication Bryant and Wallace list two general means of amplifying:

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[69]Bryant and Wallace, Oral Communication (third edition, New York: Appleton-Century-Crofts, Inc., 1962), p. 66; The Fundamentals of Speech contains the same discussion.

[70]Ibid.

[71]Bryant and Wallace, Fundamentals of Public Speaking, p. 126.

[72]Bryant and Wallace, Oral Communication, pp. 88-90.

> The means of amplification fall into two groups. (1) There are the techniques through which the meaning of a statement is reinforced but remains essentially unchanged. . . . (2) There are the methods by which the meaning of a statement is developed by the addition of revelant ideas and facts. When a speaker uses repetitive techniques, he turns a statement around dwells upon it, stays with it, until his hearer "gets it." When he employs additive methods, he expands the idea, he moves it along by giving it substance and reality; he enlarges the statement, makes it bigger and hence more capable of commanding the attention of the audience.[73]

The authors encourage speakers to use examples, comparison, contrast, causes and effects, and logical definition when enlarging a subject for attention.

McBurney and Wrage also mention the attention concept of amplification. They discuss the specific, the concrete, the familiar, the novel, the vital, the near-at-hand, and the conflictive as principles "to command attention and interest."[74] These authors combine James' psychological notion with their general concept discussed above.

A still different concept is held by John F. Wilson and Carroll C. Arnold. In Public Speaking as a Liberal Art Wilson and Arnold consider amplification a means of clarifying, reinforcing, and justifying. They state: "It is this

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[73] Ibid., p. 66.

[74] McBurney and Wrage, op. cit., pp. 177-180.

additional content, inserted primarily to clarify, to detail or reinforce other ideas, that writers on the art of public speaking have long discussed under the label, amplification."[75] They recognize nine means of amplifying: anecdotes, comparisons and contrasts, definitions, descriptions, examples, quotations, repetition, statistics, and audio-visual aids. However, Wilson and Arnold seem to be unique in their concept.[76]

Even though the concepts mentioned here probably describe the major notions of contemporary amplification, they are only representative. Twenty-two popular speech texts were examined, and only ten mentioned amplification. Moreover, the concepts contained within these volumes corresponded to the three major theories discussed above.

Summary

During the development of amplification in American rhetoric, the concept failed to reach the importance it achieved during earlier phases of growth. Up until the late

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[75]John F. Wilson and Carroll C. Arnold, Public Speaking as a Liberal Art (Boston: Allyn and Bacon, Inc., 1964), p. 151.

[76]Ibid., pp. 151-160.

nineteen hundreds, amplification only appeared in three important rhetorics. John Quincy Adams' Lectures on Rhetoric and Oratory adopts Quintilian's stylistic methods of magnifying. John Bascom's Philosophy of Rhetoric and Henry Day's Art of Discourse conceive of amplification as a product of energy, vivacity, or perspicuity in style. None of these authors, however, devote significant attention to the notion.

Between 1890 and 1930, John F. Genung, A. E. Phillips, James A. Winans, and Charles Woolbert presented texts which discussed amplification. Genung and Phillips approach the subject as teachers of composition, and they use the terms development and amplification synonymously. Winans employs the psychology of William James, and he considers attention the proper object of amplification. Woolbert visualizes magnification in a process he calls "idealization." In this process, the speaker inspects, chooses, and magnifies his material.

Contemporary texts in public speaking -- 1930-1967 -- follow one of three concepts. Most seem to follow the patterns established by Genung and Phillips. These scholars consider magnification the process of developing almost all speech material. Other authors follow Winans' notion of

amplification. They concentrate on repetition and variety in discourse. Another group of writers presents a notion which is essentially classical. These individuals follow the Greek auxesis.

CHAPTER VI

CONCLUSIONS

The purpose of this concluding chapter is to synthesize the important aspects of rhetorical amplification which are discussed earlier. A synthesis can occur in two ways. First, this investigation clearly indicates a definite evolution of notions of amplification or magnification which ranges from Greek to American rhetoric. Second, at least eight different concepts of amplification have developed throughout rhetorical theory. This chapter also attempts to discuss the significance of amplification in rhetoric.

Historical Observations

Paralleling the beginnings of a written theory of discourse, Greek rhetoricians developed concepts of amplification. Even though the ancients maintained several notions of magnification, most writers adopted auxesis. The goal of auxesis was to increase the hearers' opinion of the importance of an idea, and comparison provided the basic principle. When a speaker amplified his subject, he usually compared it

with an inferior item. This comparison raised the importance of the orator's subject. Auxesis was unquestionably an audience centered concept. Furthermore, the ancients established auxesis as the primary theory of amplification. Even though deviations occurred, they usually hinged upon exaggerations or misconceptions of auxesis.

During the Second Sophistic, amplification became synonymous with ornamentation. Rhetoricians suggested that speakers decorate discourse with stylistic figures. Orators amplified speeches by expressing thoughts in several different ways. Whereas Greek auxesis increased the intensity of a subject, sophistical peribola amplified through embellishment.

Medieval rhetoricians called amplification dilation. They considered completeness an important goal for discourse, and rhetorics presented long lists of commonplaces which orators used to develop speeches. Elaboration supposedly increased clarity and understanding. Medieval amplification, therefore, usually added length rather than importance to discourse.

In the early sixteenth century Loyola and Erasmus studied ancient rhetorics which were discovered in the fourteenth and fifteenth centuries. As a result, they recognized amplification as auxesis, and they separated

classical amplification from medieval dilation. Probably more than any other authorities, Loyola and Erasmus re-established auxesis as the main stream of amplification concepts.

From the sixteenth through the early nineteenth centuries, English writers described means of magnifying. Although their methods were thoroughly classical, English rhetoricians devised principles of inventive and stylistic amplification. Until the mid eighteenth century, amplifying occupied an important place in English rhetoric. Afterwards, it received less attention than previously enjoyed. Eighteenth and nineteenth century writers almost completely neglected concepts of magnification.

English rhetoricians' failure to emphasize the importance of amplification probably influenced American writers. Only a few Americans considered magnification a significant concept of rhetoric. Even among those writers who discussed amplification, few seemed to understand the notion. With such a decline, confusion prevailed.

Therefore, the main concept of amplification began in ancient Greece. Although Aristotle was not the originator, he developed an elaborate conception of auxesis as a vital part of rhetoric. The Rhetorica ad C. Herennium along with

Cicero and Quintilian's writings continued the trend, but the Second Sophistic associated amplification with ornamentation and elaboration, a development which continued until the early sixteenth century. Then, auxesis again assumed the major role in amplification, and English rhetoricians maintained it as a vital but little discussed part of discourse until the mid eighteenth century. Even afterwards, some writers continued to discuss an amplification based upon increasing importance, but contemporary concepts largely represent a misunderstanding of auxesis.

Although some rhetorical concepts are confined to one of the five canons, amplification functions independently. Even though the principles for amplifying are similar, magnification can occur through invention, style, or organization. Whereas Greek rhetoricians usually placed amplification in invention, some Roman theorists adopted the same principles and employed them in stylistic figures. Both Greek and Roman writers associated amplification with organization. Moreover, comparison provided the basic tool for amplification.

Although Aristotle maintains the most detailed and comprehensive concept of amplification, Quintilian's Institutio Oratoria probably influenced the greatest number of

rhetoricians. The Institutio Oratoria was the main source of data for both American and English writers. Even some medieval rhetoricians adopted Quintilian's principles of amplifying. Since the Institutio Oratoria placed amplification under style, it becomes clear why so many later authorities considered amplifying a principle of language. Aristotle's Rhetoric, the Rhetoric ad C. Herennium, and Cicero's works provided other important sources for concepts of amplification.

It is also interesting to note that amplification has not been confined to a particular type of oratory. Greek rhetoricians associated it with epideictic speaking, but the author of the Ad Herennium suggested that amplification be used in forensic discourse. Roman rhetoricians advised speakers that all three types of oratory -- deliberative, epideictic, and forensic -- should employ principles of magnification. Later writers also contended that the concept was useful for all discourse.

Amplification Concepts

During the evolution of rhetorical amplification, at least eight distinct concepts emerged. Three notions appear throughout the development of rhetoric, and five are

essentially period centered concepts. Taken out of chronological perspective, the eight concepts can be meaningful.

Undoubtedly, the Greek notion of auxesis has represented the central theme of rhetorical amplification. The main purpose of auxesis is increasing or decreasing audience opinion. When an orator amplifies, he increases the hearers' attitude of the importance of a subject. Auxesis can best be described in a two dimensional figure in which all vertical lines refer to the importance or intensity of an idea. All horizontal planes signify copiousness and extensity. Auxesis is pictured on the vertical dimension because it increases significance; all forms of amplification which increase length follow the horizontal plane. No matter how large the horizontal plane grows, the vertical dimension operates independently. The opposite terms on the vertical dimension are magnify and minimize; the horizontal plane involves copiousness and brevity.

Dilation is a second major concept of amplification. Gaining its main prominence during the Middle Ages, dilation consists of extending the data about a subject over as wide a range as possible. Even though length is the immediate product , completeness or copiousness is the main purpose. Medieval rhetoricians suggested that orators seek as extensive

presentation as a subject allows. Generally, a complete coverage was attained through a system of commonplaces designed to suggest all avenues of expansion. Figures of speech also added elaborateness in dilation.

A third major concept is peribola. As the sophists conceived the notion, peribola was stylistic decoration. Since the notion developed in a rhetoric of display, its sole purpose was to increase the hearers' attitude toward the orator's ability. When a speaker amplifies by peribola, he stops upon an idea, discusses all related matter, and decorates it with all possible ornaments. Even though most individuals mentioning peribola were sophists, the concept appeared combined with other notions.

Dignification is a fourth notion of amplification. Mainly a product of Aristotle and Thomas Wilson, it is clearly associated with epideictic discourse. The purpose of deifying is to bestow virtues upon an individual and thereby increase the audience's opinion of the person. Essentially, dignification is auxesis directed toward individuals in speeches of praise or blame. For example, a eulogy dignifies the deceased by emphasizing all the virtues which the person demonstrated. Thus, the individual is elevated.

Several rhetoricians attempt to establish a correlation between amplification and emotions. Beginning with Cicero, emotional amplification is mentioned as late as the seventeenth century. The concept suggests that emotional appeals serve as a catalysis for amplification. Hearers are expected to increase evaluations if they are emotionally influenced. Even though rhetoricians suggest the relationship between amplification and emotion, they fail to elaborate upon it.

A sixth concept suggests that a vivid and energetic style amplifies. First mentioned in the Ad Herennium, the theory gained primary importance in the late eighteenth and early nineteenth centuries. However, magnification is only a part of a larger concept. Amplification is considered as one result of vivid and energetic language.

Recent writers use the terms composition and amplification interchangeably. They suggest that all composition consists of amplifying discourse beyond a few main points. The popularity of this notion, however, is probably caused by a misunderstanding of auxesis. It has some characteristics of medieval dilation, but it does not necessarily seek completeness. It attempts to attain a specific goal.

An eighth concept rests in William James' theories of attention and interest. Understanding is thought to be

increased by the novel, the familiar, and the vivid. Again, this is probably a misunderstanding. It is none-the-less an important concept, but its significance rests with other theories in rhetoric.

Significance of Amplification

Even though eight concepts of amplification exist, it is undoubtedly an important part of rhetoric. As Kenneth Burke states: "Of all rhetorical devices, the most thoroughgoing is amplification."[1] Moreover, the device has declined significantly during the last two hundred years. The decline did not occur because amplification became outdated or obsolete. Rather, during the last two centuries, most rhetoricians have misunderstood the concept of amplification. Now that theorists have an investigation into the various meanings of rhetorical amplification, a revival of magnification may be in order. Since so much of our theory depends upon its historical development, it seems strange that a concept as important as amplification be overlooked and disregarded.

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[1]Kenneth Burke, A Grammar of Motives and A Rhetoric of Motives (Cleveland: The World Publishing Company, 1962), p. 593.

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Verne R. Kennedy was born in Monroe, Louisiana, on November 24, 1941. Educated in public and private schools in New Orleans, Louisiana, he received his B.A. degree from Belhaven College in 1963. After being employed in New Orleans for eight months, he entered the Graduate School at Louisiana State University and obtained the Master of Arts in 1965. Afterwards, he continued graduate studies while working toward a Doctor of Philosophy degree.

EXAMINATION AND THESIS REPORT

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Major Field: Speech

Title of Thesis: Concepts of Amplification in Rhetorical Theory

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

July 28, 1967